

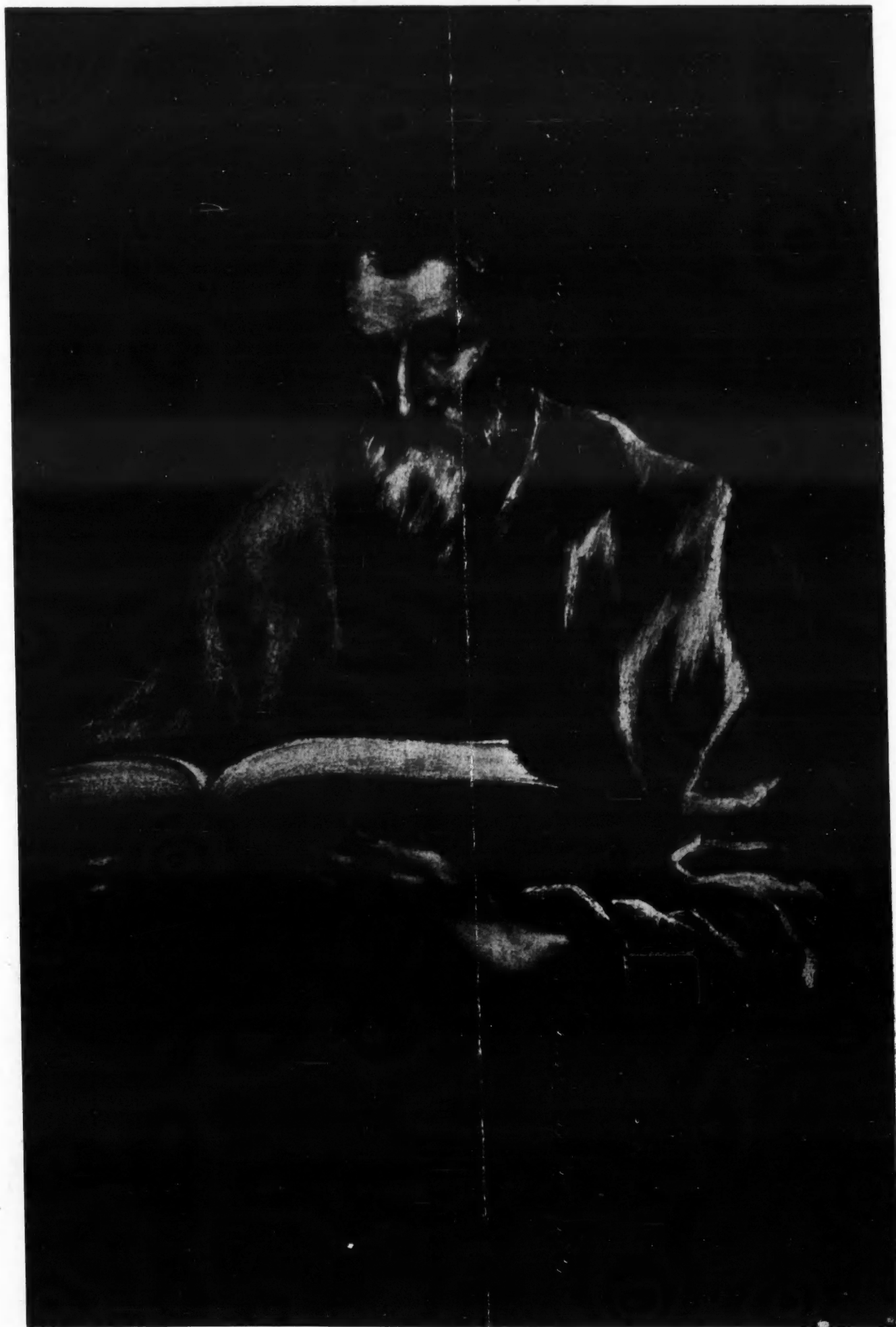
The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, FEBRUARY 17, 1934

NO. 20 WEEKLY



"ST. PHILIPPUS"

EL GRECO

This canvas, which Dr. August L. Mayer has included in his new "Kritischen Katalog," was recently sold by the Newhouse Galleries to a prominent mid-western collector.

PRICE 25 CENTS



"The Triumph of Wings" By R. Tait McKenzie

"The Athlete in Sculpture"

by

R. TAIT McKENZIE

(Fifth Avenue Branch)

Until February 24th

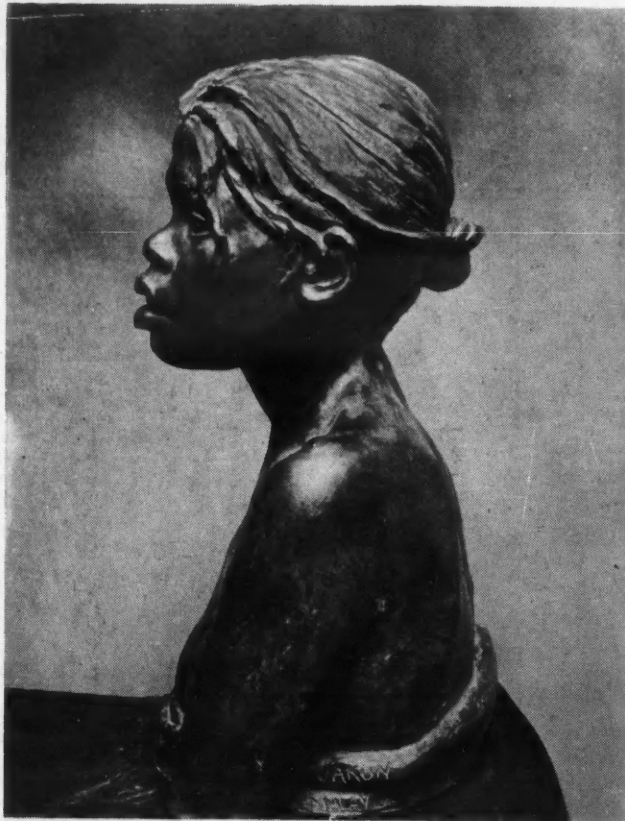
"The Races of Man"

by

MALVINA HOFFMAN

(15 Vanderbilt Avenue)

Until March 3rd



"Young Woman of the Jakun Tribe, Malay Jungle"

By Malvina Hoffman

©Hoffman, Field Museum, Chicago. Courtesy Survey Graphic.

FEBRUARY CALENDAR

AT 15 VANDERBILT AVENUE

Through March 3rd "The Races of Man" by MALVINA HOFFMAN.

Through the 28th Etchings by CHILDE HASSAM and FRANK W. BENSON.

AT FIFTH AVENUE BRANCH

Through the 24th "The Athlete in Sculpture" by R. TAIT McKENZIE

Feb. 27th to March 17th Paintings of the Sea by FREDERICK J. WAUGH, N.A.

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New York City

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The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 17, 1934

New York State Furniture Shown At Metropolitan

This Comprehensive Collection Embracing Two Centuries Includes Many Rare Pieces Of Local Craftsmanship

The exhibition of New York State furniture, now on view at the Metropolitan Museum, comprises a comprehensive collection covering the whole period from 1680 to 1850 with examples gathered for the first time from the Hudson Valley, Long Island, and Manhattan, as the *Bulletin* states, "for the purpose of specialized study." The value of the show from this point of view cannot be overestimated. Many of the pieces are of very fine quality, and the collection as a whole provides material of the greatest value in enabling a definition to be made of those features distinguishing furniture of New York State from that produced elsewhere. To this end an extensive survey has been made, involving the study of woods and examination of old documents and family histories. Great credit is due to Mr. Joseph Downs, Curator of The American Wing, for the thorough way in which he has conducted this search, the excellent group of furniture which he has assembled and the scientific yet lively account which he has given us in the February number of the *Bulletin*.

It is, therefore, the more unfortunate that the services of one versed in the tricks of presentation to the public should not have been available, in order that this demonstration should equal the appeal of those previously devoted to the showing of Chinese textiles and European period costumes. Although comprised of intrinsically much less important pieces, these exhibitions were so admirably arranged as to suggest to the full the spirit and life of their times. The present display of furniture, on the other hand, affords an unhappy compromise, which results in something less than justice being accorded the fine individual items. Not content with a mere assembling of the pieces in order of their chronology, nor yet with their presentation in the form of a still life, the grouping in walled off divisions definitely aspired to giving the atmosphere of the period room—an effort which requires the talents of a decorator, together with either more space and larger financial outlay or fewer pieces.

While not wishing to be unduly critical, the effect is one of confusion and coldness, which will be apt to impair the value of the exhibition in so far as the general public is concerned. Without going into detail, the faults seem to be mainly too shallow partitions, overcrowding, juxtaposition of pieces, which, although good in themselves and of the same period, yet do not enhance one another, and the lack of rugs and decorations to give the necessary color.

From these points of view, the Dutch room seemed to be the most happy, with nothing to detract from the beauty of the fine cupboard, with a well placed

(Continued on page 14)



"PORTRAIT DE MADAME CEZANNE, COUSANT"

By CEZANNE

Included in the exhibition of important paintings by Great French Masters of the XIXth century, organized by Paul Rosenberg and Durand-Ruel and now on view at the latter's galleries for the benefit of the Children's Aid Society and The French Hospital of New York

RIVERA'S MURAL CUT FROM WALL

The mural executed for Rockefeller Center by Diego Rivera, for which the artist received the sum of \$21,000, has been removed from the building and destroyed. Although the mural was concealed by canvas from the time of Rivera's refusal to make certain concessions to the Rockefellers and his subsequent dismissal, the actual destruction of the work has aroused considerable protest in the art world.

A spokesman for Rockefeller Center explained that proposed structural changes in the great hall of the building necessitated the removal of the painting. He denied that any other artist had been engaged to do a new mural in place of Rivera's work and that the wall had been replastered for that purpose.

The furor aroused by Rivera's dismissal from Rockefeller Center in May, 1933, has had its repercussions in the indignant protests of many artists who consider this recent treatment of the artist's work an act of vandalism. A number of them have announced their withdrawal from the Municipal Art Show, scheduled to take place in March at Rockefeller Center. Petitions have also been forwarded to Mayor LaGuardia requesting the transfer of

Illustrated Catalog Of Hirsch Collection At The Art News

The illustrated catalog of the Hirsch collection, comprising English and French furniture, porcelain, objects of art and tapestries, which will be sold at Christie's on May 7, 8 and 9, is now at hand and may be consulted at the offices of THE ART NEWS. A detailed account of the treasures in this collection will be given at a later date.

the exhibition to another location, but no such action has been taken by the organizers of the exhibition as we go to press. On the other hand, one faction of the art world upholds Mr. Rockefeller's right to dispose of the mural as he saw fit and announces that the withdrawal of certain exhibitors from the Municipal Art Show will have no effect whatever, thereby indicating the divided opinion on the destruction of the painting.

WHITNEY WILL HOLD PRENDERGAST SHOW

The works of Maurice B. Prendergast, whose death on February 1, 1924, ended the quiet labors of a real revolutionary talent in American art, will be presented in a memorial exhibition at the Whitney Museum of American Art. All the galleries of the museum will be devoted to this exhibition, which opens to the public on Wednesday, February 21, at 2 p. m.

Watercolors, oils, drawings, sketches for murals and incidental studies will form a comprehensive show of Prendergast's original talent. Of particular interest will be a large canvas in oil called "Landscape with Figures," which secured for Prendergast in December, 1923, the Third William A. Clark Prize and the Corcoran Bronze Medal at the Corcoran Biennial. These awards, which he received almost on his death-bed two months later, were the first important official recognition of his genius during his life-time. The canvas is loaned to this Memorial Exhibition by the Corcoran Gallery of Art in Washington, in which it is permanently installed. Several other museums and many private collectors are lending canvases.

French Paintings Of XIXth Century In Benefit Show

Mr. Rosenberg and Durand-Ruel Organize Remarkable Show Emphasizing French Loans Never Shown in America

By MARY MORSELL

The great Van Gogh "Portrait à l'oreille coupée et à la pipe," painted at a moment when insanity only heightened the fervor of brush stroke and color, should alone draw hundreds of art lovers to the exhibition of Masterpieces of French XIXth Century Painting organized by Paul Rosenberg of Paris and Durand-Ruel. Indeed, this benefit show includes an unusually large number of famous works, tantalizingly familiar in reproduction, but now revealed in those subtleties of modelling and color which inevitably escape even the most expensive color plate and the most ambitious word painting. The collection, which is shown at the Durand-Ruel Galleries, will remain on view until March 10, and is held for the benefit of the Children's Aid Society and the French Hospital of New York.

With a few minor exceptions, the display is characterized by the most exacting standards of selection and the pictures from France have been supplemented by a group of particularly fine works from American collections. Although Mr. Rosenberg, in his introduction to the catalog, expresses regret that gallery limitations have excluded various artists from the ensemble, the show actually benefits from the absence of minor talents and influences. For the two relatively small rooms at Durand-Ruel's carry us, by means of a series of significant works, through the entire epic of French XIXth century painting, from the scarcely apparent distortions of Ingres to the ultimate simplifications of Cézanne—from Corot's cool early grays to the tropical splendor of Gauguin.

The serene portrait of Madame Ingres, which inducts us into the century, is like a calm prelude to the drama that follows. The quiet harmonies of this famous work scarcely forecast the strong, yet subtly controlled rhythms of Gérault's "La Course de Barberi au Corso à Rome," which has been loaned by the Louvre. Here the splendid forms, strengthened by a sonorous play of shadow, seem to be yearning for the still greater force and lyrical intensity of romantic fulfillment.

The torrent bursts forth in Delacroix's "La Mort de Sardanapale," a smaller and more intense version of the large canvas in the Louvre. Here, above and around the gleaming satin of the pink counterpane where the king reposes in cruel aloofness, the drama transpires. It is a romanticist drama, if you wish, inspired by a literary subject, but so magnificently orchestrated that the frenzied movements of frightened horse and struggling slave, the white bodies of women strained in futile protest and the gleaming tones of scattered jewels and

(Continued on page 4)

French Paintings Of XIXth Century In Benefit Show

(Continued from page 3)

abandoned trophies all fuse in an unforgettable ode to the new spirit that was already pervading the world, both in literature and in art.

Quiet reigns again in the Corot landscapes, but a lyrical quiet, instinct with a modest and self-effacing poetry. Corot himself once said: "Delacroix is an eagle; I am only a skylark." But he was a skylark who sang in a hauntingly true key, save in those later misty visions invaded by the nymphs. The landscapes in the present exhibition reveal the true Corot. The olive green harmonies of the Marcoussis road scene are infused with a lilting insistence upon the goodness of the French countryside on a spring day. "Le Port de la Rochelle," delicately detailed in ivory white under the pale sky, is flecked here and there with tiny touches of a joyous red which tell of the artist's quiver of wonder and delight, when he gazed down at this scene from a first floor window on the Quai Valin one day in 1851. In addition to the landscapes, Corot is further represented by the well-known "Femme à la Grand Toque et à la Mandoline," counted among his most important works, but rather too sweet in both line and color for our personal taste. This painting is already familiar to New York art lovers through exhibition at the Museum of Modern Art in 1930.

Courbet is almost completely the magnificent materialist in his "Jeune fille aux mouettes," with its strong, yet sensuous joy in the texture of the birds' plumage, vying with the thick yellow flow of the girl's hair. But in the "Fleurs au pied d'un arbre" he seems to have stumbled almost by accident upon a poetry that was certainly alien to his conscious spirit. For the profusion of daisies and other field flowers which rest with such casual glory of form and color under the brooding strength of a century-old tree are painted with a tenderness for each individual blossom that seems poignantly aware of their brief hour of loveliness.

Manet dominates the end wall of the large gallery with his insolently magnificent "Le Guitarrero," in which the expressive intensity of the face is matched by the bold confidence of the dark tones which build up the body, nervously responsive to rhythm for all its peasant strength. Framed and deepened by the sonorous shadows, this work reveals the splendid gusto of Manet at its height. The "Sultane," though smaller and less spectacular both in pose and subject, should not, however, be overlooked, for from the silk bound head, quiet with the peaceful sensuality of the East, his brush sweeps down over the full body, only half veiled by the white robe, with a cryptic economy which he seldom surpassed.

The Daumiers, too, form a splendid trio. Here we have the monumental dignity and rich flare of color, gracing the bare chamber of "Les Saltimbanques"; the solemn imagination of the "Don Quichotte et Sancho Pança" and the plastic group unity achieved through sharp shafts of light and shadow in the fascinating "Les Curieux d'Estampes."

In the Degas group, the meticulous realism of the almost academic "Mendiant romaine" of 1857, forms an interesting contrast with the overpowering every-day truth achieved in the famous "Repasseuses" of 1882. In this



"LES REPASSEUSES"

By DEGAS

Included in the exhibition of important paintings by Great French Masters of the XIXth century, organized by Paul Rosenberg and Durand-Ruel and now on view at the latter's galleries for the benefit of the Children's Aid Society and The French Hospital of New York

latter canvas, brushwork and color unite in an expressive energy to emphasize, in the one figure, the yawning weariness of arm and back, and in the other, the heavy pressure of the entire body upon the iron. And yet the pale blue of the linen and the pure saffron tones of the girl's bodice create a color harmony which gives an arresting beauty to this painting of two drudging Parisian laundresses. The beautifully designed "Chevaux de courses" betokens a release from reality through pure rhythmic joy in spacing the slim-legged animals against the low hills. And in the lovely "Danseuses" the weary discipline of the ballet is forgotten in a poem of lifted arms, bell shaped skirts of cloudy aquamarine and pointed toes.

Another of the most famous works in the exhibition is the "Portrait de Madame Cezanne couchant" which dominates the trio of fine works by the Master of Aix and which is included among our illustrations. Even Cezanne, with his relentless passion for perfection, must have felt a certain satisfaction in this austere work in which even the most searching eye can scarcely discover anything that could be added, or anything that could be taken

away. The broad, curving spread of the garnet colored chair sharpens the triangular planes of the figure, while the material falls in almost cubistic patterns. The curve of the high-piled hair completes and emphasizes the gentler

undulations of the chair-back, ending in a thick tassel that gives pictorial meaning to the inevitable fleur de lys of French provincial wall paper. These same fleur de lys appear as a background for the fine still life in the

present exhibition, which, like the portrait, is also severe in spirit, but deeply impressive in its spare integrity of forms, which disdains any compromise with the beholder. The landscape, dominated by perpendiculars which are so characteristic of the Provence scene, rounds out a representation of Cezanne which is deeply satisfying.

We have mentioned the Van Gogh self portrait in our opening paragraph, but it is naturally not a work to be dismissed with summary praise. Set against a divided background of brilliant red and pure orange, the face, with its intense ice-blue eyes seems to follow one around the gallery, often disturbing critical concentration. The conscious mind of the artist was deemed insane when he painted this portrait, but his powers as a painter were at their apogee. For it is not essentially the bold spatial harmonies in primary colors which make this an unforgettable work of art, but the inner fires of genius, which guided the nervous strength of the already disciplined brush to a living revelation of the inner self. The "Nature Morte au Pot Bleu," painted in one of Van Gogh's more relaxed and happier moments, and the "Maisons à Auvers," which was mentioned in the "Lettres à son Frère," complete a group of three works all of which are fresh to New York.

Five canvases by Renoir, ranging in period from 1879 to 1912, are all notable for their coloristic beauty and richness, but the almost ethereal magic of melting color in "La Fête de Pan" comes as a surprise even to those who know the genius of the master in all its wide variety. It is, if you will, considerably thinner in form than most works by Renoir, but the evanescent bloom which bathes the entire composition is astounding. It flows in delicate opalescence over the shadowy figure in white, deepens the ruby-like intensity of the rosebush and decks the garlanded figure of Pan and its trio of worshippers with a muted loveliness. The artist's more characteristic joy in swirling orchestrations of form and color appears in the cluster of red geraniums, rising gloriously from a ruddy copper vase which catches the glow of the blossoms in its fluted surface. The "Laveuses," done five years before the artist's death, is certainly one of the great works of his late period, freed from all pre-occupations with form as such, and unified by an unquenchable joy and mastery of the ebb and flow of clear vermillions and blues tinged with purple.

The exhibition is especially indebted to Mr. Adolph Lewisohn for the loan of his great Seurat, "Un Dimanche à

(Continued on page 10)

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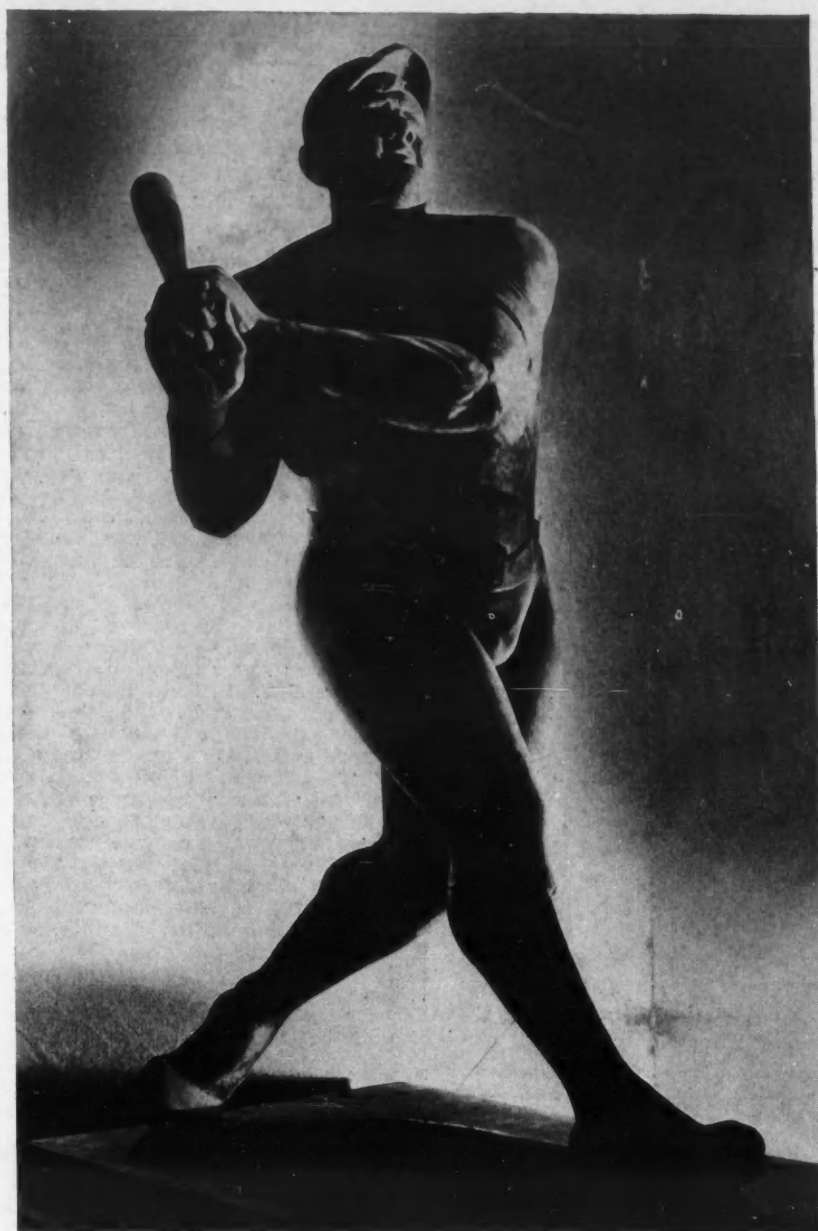
BOSTON.—"The income of the Museum from invested funds and from annual subscriptions has diminished, but its service to the community has increased," says Edward J. Holmes, Director of the Museum of Fine Arts, Boston, in his report for 1933, which has just been issued.

The total attendance for the year, says T. Jefferson Coolidge, President of the Board of Trustees, in his report, was 389,105, or an increase of 30,000 over that of 1932, which in turn showed an increase over 1931. The income of the Museum from all sources was \$372,101.87, which was \$37,514.77 less than in 1932. Through various economies expenses were reduced in 1933 by \$49,380.51. It was nevertheless possible for the Museum to undertake two major enterprises.

"What may ultimately prove to have been the most significant action taken during the year was the final perfecting of plans for an expedition to Persia," says Mr. Holmes. The expedition will be carried on jointly with the University Museum of Philadelphia and will excavate the ancient site of Ray (Rhages) and vicinity. The second major undertaking is the remodeling of the Renaissance Court, now under way, into seven exhibition galleries on two floors for temporary exhibitions. During the year, the larger part of the cast collection, many being formerly in this Court, was dispersed among schools, colleges and museums in New England.

Additions to the Board of Trustees during the year were Edward Motley Pickman, a Trustee from the Boston Athenaeum, and John L. Hall, Trustee ex officio as President of the Trustees of the Boston Public Library. Among staff changes were the resignation of Philip L. Hendy as Curator of Painting and the termination of the services of Frederick L. Bradlee, who had been employed for certain temporary duties.

The resources, carefully conserved, were used largely for the acquisition of important objects, among them the Chinese scroll painting, "Five-colored Parakeet," with an accompanying poem by the great Chinese painter and calligrapher, Emperor Hui Tsung, 1082-1135. The painting was owned and admired by emperors and statesmen of China until 1927 when it passed into the possession of the Honorable T. Yamamoto of Tokyo, from whom it was acquired by the Museum. It is to be considered the most representative



"BABE RUTH"

By REUBEN NAKIAN

Now on view at the Downtown Gallery

example among the very limited number of genuine works of the Emperor and bears his signature and sign manual. The "Virgin and Child," by Andrea Mantegna, a work of 1454, constituted a major addition to the painting collection, while four outstanding textiles were purchased: "a complete chasuble dating from the XIIIth century, a piece of Byzantine silk of the VIIIth century, a piece of Parisian brocade of the XIIIth century, and a piece of silk woven in Baghdad in the XIIIth century, unforgettable for sheer beauty."

Among many gifts, the collection of

silver, presented anonymously in memory of Charlotte Beebe Wilbour, raises the Museum's collection of English silver to one of first rank. Mr. Frank Gair Macomber's gift of seventeen objects, including a large tapestry presented in memory of Mrs. Macomber, and gifts from Mrs. George H. Davenport, from the ladies in Mrs. Gaston Smith's Group and from Dudley Leavitt Pickman, among many others, contributed to the general enrichment of the collections in 1933. The Department of Paintings had twenty-nine additions, largely of the American school; the Department of

Decorative Arts, four hundred and sixty-one items, eight of them purchased; the Asiatic Department, one hundred and three objects, seventy-four purchased; the Print Department, two hundred and twenty prints and twenty-two books; the Classical Department, fifteen objects, and eighty-four textiles to the Department of Textiles, seven of them purchased.

Visitors to the study rooms of the various departments totalled: 3,100 to the Print Department, 58 asking to have prints identified; 2,115 to the Department of Asiatic Art, 223 to visit the collections in storage, 190 with objects for examination; 445 to the Egyptian Department and 610 to the Classical Department, to which also were brought 235 objects for identification; over a thousand visitors sought information from the Painting Department; 1,193 from the Department of Decorative Arts; and 2,890 used the Textile Study. The Library and Photograph Room were used by 10,895 persons and 13,760 photographs and

3,067 clippings were lent. The activities of the Division of Instruction were expanded beyond those of former years to serve a public with leisure enforced by conditions. Free instruction was given to 17,555.

Valuable work was carried on during the year in the Museum workshops for the preservation and restoration of works of art. Among paintings cleaned are: "Santa Conversazione," by Bonifazio; Guardi's "A Procession of Gondolas in Venice," Van Dyck's "Lady Dalkeith," and "John Hancock" and "Samuel Adams" by Copley. On October 9, "Saint Luke Painting the Virgin" was returned to the Museum after a year in Berlin, where it was cleaned and studied by experts in Flemish painting who unanimously pronounced it the original of several controversial versions of the same subject attributed to Van der Weyden. Experiments were also made with X-ray and violet-ray in connection with Egyptian objects and paintings, ceramics and sculptures of later periods.

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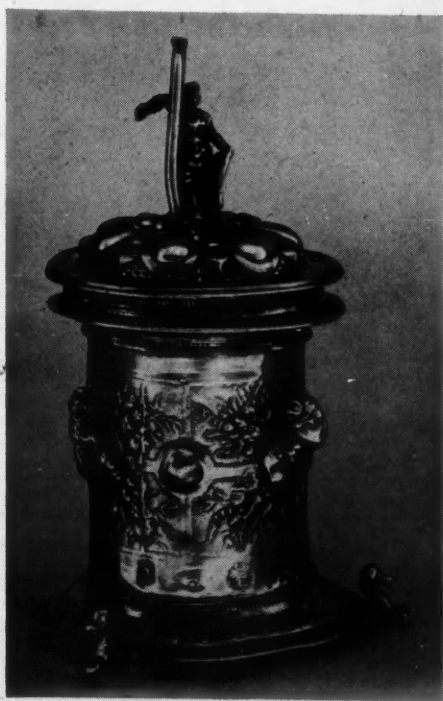
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EXHIBITIONS IN NEW YORK

TADE STYKA

Wildenstein Galleries

What Tade Styka does to his paint is nothing short of miraculous. Even in this day and age of Sargents, Bordinis and Laszlos, where a snap trick of pigment personality at once establishes a secure reputation, we can still gasp, though without thrilling sensation down our vertebrae, at such finished and virtuoso likenesses. That smooth coat of paint, the consummate draughtsmanship, the elegant posture of the sitter, the posed sweeping relationships of a double portrait—they are all here in the work of this artist. Curiously enough, all the subjects for these portraits are endowed with the slender, tapering hands almost of the ascetic, one might say, except for the careful grooming. If these long, beautiful nails are not made the most conspicuous member of these statuesque figures, then pedigreed dogs become the point of bravura concentration. As evidence of the station of the sitters, we need only mention the names of Princess Marie José, Prince Umberto, Duc de Nemours and his wife, and society landmarks such as Mrs. Frederick Peabody, Miss Catherine D. Owen and Madame O. de Kernell. There is a portrait of I. J. Paderewski, perhaps painted with greater heat due to radiation on the part of this musician-statesman. Studies of "Dawn," "Dreaming" and "Timidity" allow for even greater play of imagination.—J. S.



"HENRY FORD"

By MARGARET FITZHUGH BROWNE

This portrait, which was executed for the Massachusetts Institute of Technology, is now on view at the Grand Central Galleries

FRENCH CONTEMPORARY ARTISTS

Georgette Passedoit Gallery

While this collection of drawings and water colors by French contemporary artists contains most of the names one would generally hope to find in an exhibition of this kind, one must not expect to discover each artist represented by examples of superior quality. However, these drawings, starting with Paul Signac and culminating with two of Jane Berlandina of recent showing at this gallery, contain some of distinct interest. Included among these is the "Head of a Blonde" by Fougita, who is present among these numbers by virtue of his long study in Paris. It is, however, not to the French but to the Oriental background that the loveliness of line flowing from the cheek down to the shoulder must be attributed. One is also carried to the East when confronted by the two water colors by Jean Hugo whose charm in color and pattern savor of Japanese prints. With the notable names, if not overly-exciting specimens, of Dufresne, Desplau and Utrillo, we are compelled to spend more than a few moments before Marie Laurencin's "Portrait of a Girl." All of that exquisite sensitivity which she was capable of imprisoning in her dainty water color is present in this example so that one is almost afraid of breathing before the delicate figure for fear it will disappear before the second inhalation. Another completely feminine example is the "Jeune fille tenant un bouquet" by Milly Possoz. Here is unaffected winsomeness in color and beauty in the drawing of that tender contour which indi-

PORTRAIT OF FORD AT GRAND CENTRAL

Margaret Fitzhugh Browne, noted American portrait painter, has just returned from Detroit, where she completed a portrait of Mr. Henry Ford, which is to be permanently installed at the Massachusetts Institute of Technology, Boston.

Mr. Ford gave Miss Browne six sittings and showed interest in her work, although he has frequently been quoted as saying that art seemed like nothing to him.

A museum official who is well acquainted with Mr. Ford saw the canvas yesterday where it is now hanging in the Grand Central Art Galleries, 15 Vanderbilt Avenue, and said it was an excellent likeness of Mr. Ford.

The portrait will remain on view at the Grand Central Art Galleries to the public during the month of February.

cates the plumpness of the cheek and the childish rotundity of the neck. One is forced to skip by the Segonzac which is unmarked by that almost insane fire of line of which he is capable and the Matisse which is dependent upon tonal qualities rather than the contour of which he could be master. There is to compensate this a fine Pruna, "The Nude with Dog." Two abstractions by Picasso and Albert Gleizes conclude the list of those which will claim inevitable attention along with the Dufy. Other artists represented are Hermine David, R. Drouart, Jean Marchand, Rodin, Lurcat, Gattier, Derain, Sarrazin and Apia.—J. S.

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[ON EXHIBITION COMMENCING SATURDAY, MARCH 10]

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and Detailed Photographs

By SHIO SAKANISHI

The Moslé Collection needs no introduction. Assembled by its present owner during a long residence in Japan, it presents an outstanding series of authentic and unusual objects. A sumptuous illustrated catalog in English and French was issued in two portfolios in 1914. It is therefore well known internationally, and a bibliography in several languages has grown up around it.

The advances since made in the study of Japanese art in general, and Japanese armor, swords and sword-fittings in particular, both in the Occident and the Orient, the awakened interest among students and collectors regarding the various schools of metal workers, their characteristic work and signatures, have resulted in an eager search for information which is not easily obtainable.

To identify the pieces permanently and bring out their meaning, a new and descriptive catalog in English of this section of the Collection has therefore been compiled by Mr. Moslé. He has had the aid of Mr. Robert Hamilton Rucker, author of the catalog of *The Goda Collection of Japanese Sword-Fittings* belonging to the Metropolitan Museum of Art in New York; Dr. Thomas T. Hoopes, Assistant Professor of Art at the University of Chicago, whose knowledge brought valuable contributions to the descriptions of armor and swords; Mr. Ichikawa Shochi, of the Department of Anthropology, American Museum of Natural History of New York, who gave valuable help in checking the translations, and Mr. Irving Dutcher, of the Photographic Department of the same Mu-



"STREET SCENE"

ATT. TO HISHIKAWA MORONOBU, XVIIIth CENTURY

Included in the Moslé collection of Japanese Art.

seum, who succeeded in photographing all the signatures and inscriptions with the greatest skill.

This new catalog embodies the latest researches of Japanese students, notably of Mr. Kuwabara Yojiro, in his new work, *Zoho Soken Kinko Dan* (Supplementary Chapter of *Metal-Workers in Sword Ornaments*) which appeared in 1930. Translations of rare books have

also been utilized, such as the *Kokon Chie Makura* (*A Pillow of Ancient and Modern Knowledge*) published in 1722 and translated by Dr. Alfred Bohnert, Tokyo, 1927. This work disclosed a secret process of gold coloring invented by Goto Renjo (10th Goto Shirobei master, 1627-1708), which explains the different coloring methods of the early Goto masters hitherto not accounted for. Furthermore in this catalog, it is believed for the first time, photographic reproductions of inscriptions, signatures, seals and other marks (to the number of nearly one thousand) are linked in the text with the objects described. The student and collector are thus provided with the means of identifying their own pieces, through comparison with those obtained and authenticated in Japan thirty years ago. Numerous *orikami* (certificates of attestation) of armor, swords and Goto sword-fittings are, for the first time, reproduced in facsimile with translations. A photograph of Kano Natsuo, taken in 1895, is reproduced; and there are reproductions of his original drawings for a pair of sword-guards made in his Kyoto period and now in this collection, as well as facsimiles of the different seals he used, the drawings and impressions being given to the author by Natsuo's son. A comprehensive index gives, in addition to personal names, many art names and titles of artisans and artists; a glossary of terms; references to notes in the body of the work regarding families, schools, individual workers and dates; characteristics of their work; subjects portrayed, legends, etc. In short this work contains a mass of valuable information not heretofore available.

The edition is necessarily limited. The work is considered not only to be of special value to collectors and students but also for reference in museums and public libraries. Mr. Howard Mansfield, for many years honorary treasurer and still trustee of the Metropolitan Museum of Art in New York and himself one of the earliest collectors of Japanese art, has written the following review:

"These volumes together describe the armor and arms, sword fittings and bronzes comprised in the Moslé

Collection, formed, with the aid of distinguished experts, by Alexander G. Moslé, during the residence of the collector, as Belgian Consul, in Tokyo, from 1884 to 1907. They illustrate the martial aspect of the feudal system that prevailed in Japan for some seven centuries and until the restoration of the Emperor to secular power in 1868

brought to an end the sway of the Tokugawa clan, which had maintained its régime for two hundred and fifty years.

"The present catalog is fittingly dedicated to the collector's friend of many years, Prince Tokugawa Iyasato, now President of the House of Peers.

"A forthcoming volume will describe the lacquer, pottery, paintings and textiles belonging to the collection, which together, supply a background of cultural life in the feudal times.

"The present catalog, as indicated in the title, is really a supplement and key to Volume I of the catalog of the collection, compiled by that distinguished scholar, the late Henry L. Joly, which was sumptuously published in German, French and English, at Leipzig in 1914. The new volume, while recording all the objects then described, reproduces, from exact photography, only the signatures on the sword hilts, sword guards and other sword fittings which were fully illustrated in the portfolio accompanying the earlier publication. In the new compilation, the collector has had the scholarly assistance of Mr. Robert Hamilton Rucker, whose foreword forms a brief, illuminative treatise on the subject of Japanese swords, sword-furniture and metal workers.

"The Moslé Collection has long been known in this country, as well as in Europe, for its comprehensive scope and high quality. It includes some one thousand six hundred sword fittings, and is especially notable for its unsurpassed, if equalled, group of the works of the sixteen masters of the Goto family." The late Dr. Bashford Dean, in writing to Mr. Moslé about his collection, said in 1910:

"It contains objects which will never again be secured by a Japanese collector, and the actual value of it, of course, cannot be estimated in money. The set of your Goto objects alone would be a collection which would give class to any museum, Japanese or foreign."

The sword fittings described range in date from pieces found in Imperial tombs, attributed to the VIth century of our era, down to nearly the end of the XIXth century. With the prohibition in 1877 of the public wearing of swords—for centuries the cherished privilege of the *samurai*, or military gentry—the varied ornamentation of

the sword with armor work became a thing had been a art of the world, the Japanese, and approached, in an

"In an illustration John Ogilby, published 1670, made up of of collected journals embassies from the Company to the presumably the Shogun — for Perry's time the Emperor was outside world — are made from 'a Petrus Masseus,' isties of the Japan noted down by these:

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"From these made many year tion of the boole ference that, even lishment of the the beginning of not only did the sword, but wer mounts as work

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Volume II, lik simile inscripti han, *Orikami*, I in descriptive ca



"NIGHT AND MORNING"

By SAKAI HOITSU, 1761-1829

Included in the Moslé collection of Japanese Art.



"MONJU BOSATSU RIDING A KARA-SHISHI"

JAPANESE, EARLY XIVTH CENTURY

Included in the Moslé collection of Japanese Art.

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the sword with appurtenances in metal work became a lost art. Meanwhile, this had been a unique phase of the art of the world, entirely original with the Japanese, and unsurpassed, if ever approached, in artistic craftsmanship.

"In an illustrated folio volume by John Ogilby, published in London in 1670, made up of English translations of collected journals and reports from embassies from the Dutch East India Company to the 'Emperor of Japan'—presumably the reigning Tokugawa Shogun—for down to Commodore Perry's time the existence of the real Emperor was scarcely known to the outside world—extensive quotations are made from a good author, Johannes Petrus Masseus. Among the characteristics of the Japanese observed and noted down by this good author are these:

"They much delight in war; their arms, besides Guns, Bows and Arrows, are Faulchions and Daggers, which they begin to wear and exercise at twelve years of age! Their Faulchions or Scimiters are so well wrought and excellently temper'd that they will cut our European Blades asunder, like Flax or Rushes, the edge being neither related nor notch'd. They also set a strange rate upon Sword-hilts, especially when made by some peculiar masters."

"From these observations, evidently made many years before the publication of the book, it seems a fair inference that, even prior to the establishment of the Tokugawa régime, at the beginning of the XVIIth century, not only did the samurai glory in the sword, but were treasuring sword-mounts as works of art."

"The volume now under review, whether considered separately or in connection with the earlier catalog of the Moslé Collection, may well be regarded by students of Far Eastern Art, collectors of its treasures, and museum authorities, as an invaluable contribution to the literature of a fascinating subject."

The long awaited Volume II which completes this great Collection of Japanese Art has been just published. It comprises: Lacquer, *Okimono* (anything placed in the alcove as an ornament), *Netsuke*, Pottery, Paintings and Screens, Textiles; No Robes, Priest Robes, etc.

Volume II, like Volume I, shows facsimile inscriptions, signatures, *Kakemono*, *Orikami*. It marks the final step in descriptive catalogs. The expert can

now follow the calligraphy of the master with special interest and have recourse to it when questions of authenticity arise. The work should be in the hands of every amateur and collector of Japanese art.

We quote from the Preface of Volume II:

"Volume I dealt with the fighting equipment of the Japanese knight, including arms and armor and especially the sword and its fittings, from prehistoric times to the interdiction of sword-wearing in 1877. It also included a few bronzes, among them a medalion, 'The Flight of Kumawaka-maru,' illustrating an episode in a vendetta of the XIVth century."

"The present volume, on the other hand, endeavors to sketch the more peaceful background of the knight, interwoven as it was with reminiscences of great military achievements never forgotten. Thus a pair of *Ko-byobu* (small folding screens; No. 1854) show the famous Gempel battles of Ichino-tani and Yashima; those battles of the rival clans of Minamoto and Taira in the XIIth century, with the popular young hero, Yoshitsune, as victor. Various feats of individual bravery and loyalty are recorded on both sides of the battle-field. This period is considered to be the culminating point of Japanese chivalry."

"Another pair of large *Byobu* (No. 1853) depict scenes in the old Capital of Heian-jo (Kyoto): the 'Palace of the Emperor'; the 'Nijo Castle of the Shogun,' where the *Shoshidai* (the Shogun's representative at the Imperial Court) resided; 'The Arrival of the Dutch and Chinese Embassies'; famous temples and palaces; every-day life in the streets—in short, the life of the capital in the year 1620. Both pairs are executed in purely Japanese Tosa style, on gold ground."

"Among contemporary and cultural objects used by the upper classes during feudal times those in lacquer are prominent and the author has tried to give a concise history of the development of this art, which shows a refinement of taste that has never been surpassed."

"Mention may be made of a *Suzuri-bako* (writing-box in which are kept Indian ink, ink-stone, brushes and a small water-vessel) and a large *Ryoshidako* (box for writing material; No. 1677) in precious *Gyobu* lacquer, a present to the author from Her Majesty the late Empress Shoken, after the conclusion of peace in the Russo-Japa-

nese war. There is also a very rare *Kodansu* (small cabinet; No. 1679) of the late Kamakura period (XIVth century).

"A small collection of pottery shows the severe taste in utensils used for the *Cha-no-yu* (tea ceremony). A number of paintings by famous masters are included."

"A lengthy introduction to the section describing the textiles explains the importation of silk-weaving from China; the *No* play and its costumes; the principal sects of Japanese Buddhism and their robes; as well as the ceremonial dress of a noble. In addition excerpts are given from the *Choyo-kaku Kansho* or *The Treasures of Choyo-kaku* (the name of the house of Lord Maeda of Kanazawa, Kaga) edited by Mr. Albert J. Koop, Keeper of the Department of Metalwork, Victoria and Albert Museum, Honorary Editor, Japan Society, London, with the aid of a German translation by the Japan Institute, Berlin. Some thirty samples of this famous Collection of *Kinran* (Gold Brocade), *Ginran* (Silver Brocade), *Donsu* (Silk Damask) and *Inkin* (Diamante), of the Tang Sung Yuan, Early Ming periods, imported at those eras from China, are accurately reproduced in color."

In connection with the above it is interesting to note that on April 1, 1933, a new Law for the Preservation of Important Works of Art, etc., No. 43 was published in the Official Gazette (*Kwampo*) of Japan, forbidding the export of articles especially valuable from an historical or artistic standpoint.

Article II of the Law designates the following as coming within its restrictions: 1, Pictures; 2, Sculptures; 3, Buildings; 4, Documents; 5, Books, 6, Calligraphic works; 7, Swords and sabres; 8, Industrial arts; 9, Archaeological materials."

The well known professor of art history at the Tokyo Imperial University, Mr. Seichi Taki, has been appointed president of a commission to determine and classify such objects. This law will, of course, make the acquisition of important works of art, in Japan, (whether Japanese, Korean, or Chinese), nearly impossible in the future."

Those interested in seeing either or both of these interesting volumes, or wishing a descriptive leaflet, may communicate with Mr. A. G. Moslé in care of the Irving Trust Co., 46th Street at Park Avenue, New York City.

SPRINGFIELD BUYS COROT LANDSCAPE

SPRINGFIELD. — The Museum of Fine Arts has recently purchased from the Wildenstein Galleries the painting "Environ de Naples" by Corot, it was announced today by the Director of the Museum, Josiah P. Marvel. Signed and dated 1841, this picture is an outstanding example of the work of Corot's middle period. It was exhibited by the artist at the Salon in 1841 and is catalogued in Robaut, Volume II, page 138.

The Poussin influence is evident in this work but fused with it is a feeling of warmth which the XVIIth century never attained and which can be traced to the admonitions of his first master, Michalon. This feeling is still more noticeable in the products of the forties which mark the high point of Corot's development.

The "Environ de Naples" belongs to this period and was painted in Corot's Paris studio after a sketch made long before in Italy. This very method smacks of artificiality and one is surprised to find that Corot has overcome the limitations of the method and has painted a canvas in which the spontaneity of direct observation together with the most studious attention to form and technique are at once evident. Both are integral parts of the picture, supplementing and balancing each other in a manner highly desired in any work of art but attained only infrequently. The close color harmony is intensified by the blue of the bay and is accented by the dashes of red on the heads of the figures.

Although Corot considered himself to be primarily a painter of landscape, in recent years his figure painting has been valued even above his landscapes. Thus the Springfield Museum is extremely fortunate in having acquired an example of Corot's work in which the landscape treatment of his best period is evident together with his handling of figures.

NORTHAMPTON

During the month of February the following exhibitions are on display at the Smith College Museum of Art:

Work by Younger American Artists, loaned by the John Becker Gallery of New York City, and drawings and water color sketches by the late Preston Dickinson.

CORRESPONDENCE

TOLEDO PRAISES

Mr. S. W. Frankel, Publisher
THE ART NEWS
20 East 57th Street
New York City

My dear Mr. Frankel:

We greatly admired and appreciated the February 3 issue of the Art News. I have been so busy receiving compliments on it and showing it to friends of the Museum all week that I have not earlier had a moment to tell you how deeply we are indebted to you for your very splendid publication of our doings of the past year. Our trustees and our staff are more than delighted and, needless to say, I am deeply grateful.

With best regards, I am,

Yours sincerely,

(Signed) BLAKE-MORE GODWIN,
Director.

BROOK CONDEMNS

218 E. 12th St.
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To the Editor:

Whoever reviewed my exhibition was stupid enough, not in what their opinion of my work may be, but in thinking that the date of my birth was the year in which I gave birth to "My Wife." In case you don't know what I mean, I will explain that I am referring to the painting bearing that title.

However, the greatest stupidity was yet to come in the form of your "correction." You state that "The loss of several lines of type and correction in the proof made in the absence of the author . . . led to an unfortunate misstatement . . ." Why didn't you lose them all and make a good job of it. My quarrel is not with what was omitted but with what was included, for no omission could possibly rectify what was printed. Equally absurd, if you read the review, is the assertion that the proof-reader was partly responsible. If the author didn't do it, the proof-reader must have written half the review and in editing a magazine that makes it just dandy.

Fortunately for your critic, he is engaged in writing art criticism, a so-called job, which requires neither knowledge, eye-sight, post-sight, foresight, experience, taste or, above all, intelligence, and therefore, I presume he can manage to gather together a few of the necessities of life, the lucky dog.

(Signed) ALEXANDER BROOK.

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WISDOM WASTED

America has always been a country where youth must be served. Despite current economic difficulties, the ambitions and enthusiasms of talented young men and women are still receiving a high measure of encouragement through the grants of various foundations, institutes and other agencies. However, even in more prosperous times, there has been a general disregard of the problems attending what might be called creative and reflective scholarship. With our passion for concrete results, it has been relatively easy for us to adopt the German zeal for meticulous research and to regard the accumulation of vast material in a restricted field as the be-all and the end-all of the scholar past forty. The men who were so fortunate as to be temperamentally suited to this passion for collecting and coordinating facts have managed to survive fairly well in our civilization though at present many, even of these, are forced into uncongenial pursuits through the curtailment of university funds. It is not, however, the research scholar who has really suffered under the conditions of our Western civilization. It is the man with a justifiable scorn of the significance of mere facts, endowed with the vision and the philosophical detachment to survey the achievements and the ultimate trends of our own period, who is without support, and thus frustrated in fulfilling his true mission.

With true largesse the American public prefers that there be an element of drama and adventure in its encouragement of non-materialistic projects. Most of the holders of fellowships are given attractive assignments in foreign travel, combined with pleasantly concrete tasks which will eventually result in a volume that is both to their own credit and to that of the sponsoring organization. All this is, of course, highly commendable, but after study-



"PORTRAIT DE MAXIME DETHOMAS"

By TOULOUSE-LAUTREC

Loaned by Mr. and Mrs. Chester Dale to the exhibition of paintings by Great French Masters of the XIXth century, organized by Paul Rosenberg and Durand-Ruel and now on view at the latter's galleries for the benefit of the Children's Aid Society and The French Hospital of New York

ing a few days ago the painting of a Chinese sage seated on a hilltop and gazing down at a waterfall, it suddenly occurred to us that many of our really creative scholars who are in dire straits at the present moment do not really need the stimulus of geographical adventure. In fact there are a few men in this country who need only economic peace to untangle quietly for us the Gordian knots of our contemporary aesthetics, in terms of simple human wisdom. All the paintings that we know of Chinese scholars and sages reveal implicitly the venerated quiet in which they were able to pursue their thoughts on poetry and art. For this reason, the Far East, in the greatest era of its painting and sculpture, produced works that seem filled with the benediction of the sages, who seem to the literal minded Westerner to be engaged in an idle contemplation of nature.

With all our ambition for American art, and our anxieties as to its ultimate direction, we seem in the main to be completely unaware of the necessity of nurturing and encouraging a few really detached thinkers, who are temperamentally far removed from all political participation, all desire to climb upon the decorated band wagon of personal prestige. The fearlessness that we need is not a popular thing in this country and the possessors of that child-like guilelessness, which seems a part of the true philosophical tempera-

ment, are ill-equipped to cope with the modern world. Art philosophers often tell us unpleasant truths, shatter our smug sense of progress, and point the way towards arduous adventure in new paths, and so they do not find an easy audience.

It is true, of course, that investment in youth offers a certain sense of adventure and a gamble on the future of a career, which all Americans temperamentally love. In this field, however, we seldom indulge in our usual passion for statistical computation. There are many promising young men and women in their twenties who seem capable of great things, but who are, in reality, merely spurred on by the energy and the egotistical drive of youth. Too often, by the middle thirties, the bright flame has died down into a quite normal desire for that bourgeois uniformity of thought and effort which is inherently inimical to creative contributions. But the man who, in the face of all practical difficulties and discouragements, has preserved through the thirties and forties his inner belief in the beauty and integrity of deep creative thought, is a definite investment, not a gamble. Such a man, through economic difficulties, may seem to the world at large to abandon all active contribution over a period of years, but actually such scholars are never sterile. Their quiet thought still pursues its predestined course, deepening with the years and

increase of wisdom. And so generous are these natures that a seeming minimum of encouragement and support will bring the entire garnerings of the years to the aid of our more meager understanding.

FREE LECTURES
TO BE OFFERED

A free series of lectures at the Art Students' League will be inaugurated this evening, February 17, with a talk by Kenneth H. Miller on "The Architecture of Painting." Mr. Miller has for many years been an instructor at the League and his chief interest as a painter is in the American scene. His lecture will be followed on February 24 by a discussion of "Industrial Design" given by Eugene G. Steinhof, a Viennese artist who has recently joined the staff at the League.

The Saturday series will continue for the remainder of the season, with lectures given by Thomas Benton, Frank Vincent DuMond, Lloyd Goodrich, Richard Lahey, Kimon Nicolaïdes, William Zorach and others. Topics and dates will be announced later. There is no admission charge for these lectures. Students and members of the League will be admitted on presentation of their student or membership cards, while the public may apply in writing for an admission ticket.

French Paintings
Of XIXth Century
In Benefit Show

(Continued from page 4)

la Grande Jatte" which, in its hieratic beauty of ordered forms moving with the stippled precision of his brushwork, is already familiar to most New York art lovers. The painting is too well known to demand commentary, but it naturally ranks as one of the great works in the display.

Space makes it difficult to do full justice to the many other fine paintings in the exhibition. Gauguin's "Tahitiennes" with its slow, sensuous rhythms, molding the two figures to an almost classic grace of form and silhouette, is assuredly one of the artist's most beautiful canvases. The background is extremely simple and the tones of the garments, muted by the golden warmth of the flesh, are imbued with that strange exotic magic which the artist felt so deeply, but sometimes lost in flat mural decoration. Mrs. Dale's fine Toulouse-Lautrec, which we reproduce in this issue and the "Fille à la Fourrure" are both outstanding examples by this artist. In the Dale picture, the figures of the café entertainers in the background seem, in their trappings of gauzy pink, like grotesque phantoms from an unreal world, rebuked by the solid strength of the figure at the table, cutting sharply across the canvas and stamping his profile against the sleazy fabrics. In the "Fille à la Fourrure" it is the marvelous line, profile and spacing which bring one to an abrupt pause. The upturned bangs heighten the outlines of the features below them and the fur banding on the shoulders gives a more capricious grace to the curve of the high-piled chignon.

Of the Impressionist landscapes, which number a representative group by Monet, two Pissarros and two Sisleys, we especially enjoyed the "L'Abreuvoir de Marly, Effet de Neige" by the last named master in which the atmospheric qualities of the scene are so subtly rendered that one seems for a moment transported to this world of frost-bitten browns and deadened white, leading away to the shadowy blue trees. Of the two Rousseaus, the "Pêcheur" loaned by Dr. Ruth Bakwin is especially entrancing. The little figure, standing by the gray of the water, seems almost re-born from a distant Chinese past and the same endearing tenderness and simplicity mark the treatment of the trees bordering the stream.

An unusual landscape by Monticelli, Millet's "La Laitière," lent by Mr. Charles M. Schwab, "Le Jeune Poète" by Puvion de Chavannes and "La Lecture" by Berthe Morisot are other works representative of various trends in this brilliant century, which give completeness and variety to a splendid exhibition.

Obituary

GERALD CASSIDY

Gerald Cassidy, well known for his paintings of the southwestern Navajo Indians, died at his home in Santa Fe on February 12, from poisoning contracted while he was engaged in doing some murals for the government under CWA projects. Born in Cincinnati in 1879, Mr. Cassidy first studied art under Duvenick at the Art Institute of that city. He received further training at the National Academy of Design and at the Art Students' League in New York. Illness caused him to settle in New Mexico and he was there instrumental in the founding of the well known Santa Fe art colony.

Mr. Cassidy exhibited his canvases regularly in New York, Boston and California. In 1915 he was awarded the grand prize and gold medal for murals in the Indian Arts Gallery of the Panama-California Exposition. Among the galleries in which the artist's work is represented are the Louvre and the Luxembourg in Paris; the Albertina Museum, Vienna; the Freer Collection of Washington, D. C.; the San Diego Museum; the New Mexico Museum of Fine Arts in Santa Fe; the Houston (Texas) Museum of Fine Arts; the New York Public Library; the Canton (China) Christian College, and private galleries in this country, France and Germany. Mr. Cassidy was a member of the Chicago Galleries Association and of the California Water-Color Society.

Dikran Kelekian
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"NAMESAKE OF TIGRANES"

Dikran Kelekian, Khan of Perisa, A Predestined Antiquarian Champions the Modernists as "Children of Antiquities"

By RICHARD BEER

He was born in Caesaria, Asia Minor, January 19th, 1868. There is no equivalent in English for the name Dikran, but if you search Armenian history you will discover that from 94 to 56 B. C. a certain Tigranes managed to distinguish himself by marrying the daughter of the great Mithradates IV, and then doing a good deal of fighting—not always with the lady in question. He led a conquering army up to the Egyptian border, founded the city of Tigranocertes in Northeastern Mesopotamia and was only subdued when he became a serious impediment in the large machinery of the Roman Empire. His namesake began his westward course at the age of eleven, but without hostile intentions. He was going to Constantinople to attend school. There was no uncertainty about the balance of his future. As soon as his education was complete, he would become an antiquarian like his father and brother. A taste for antiques was inherent in the Kelekian family. It was his father who had settled the destiny of the "Tarsus treasures," gold medals struck in honor of Alexander the Great, by selling them to the French Government in the person of Napoleon III, who later presented them to the Bibliotheque Nationale.

He finished his schooling at seventeen and entered the establishment of his brother, George Kelekian, to serve a five years' apprenticeship in the business. He kept the firm's books, varying that occupation with courses of study at the Imperial Museum. Then in 1890 he put an end to his career as a subordinate by launching out with his first independent transaction, the results of which must have surprised his more experienced elders.

"At this time there comes to Constantinople an Armenian from Erzingan. That is a place in Armenia, very important for antiquities. This fellow has with him a silver goat—it was the handle of a vase—which dates from about 600 B. C. I tell you, it was a beautiful thing. We do not know yet how that was made. It wasn't hammered, you know, and it was not cast. Too small to be cast. But anyhow, I said I must have it, and the man is asking sixty-five pounds for it."

Dikran Kelekian did not have sixty-five pounds. He went to his father and brother, neither of whom would take the matter seriously. He went to his friends and failed to raise the money. The transaction lagged until, as a final resort, he interested an Englishman who wore the silver greyhound which is the mark of British diplomatic couriers. An agreement was made whereby the courier was to transport the goat to London for sale, any profits therefrom to be divided according to the amount received. An English lawyer resident in Constantinople was called in to reassure, by means of documents,

the somewhat anxious seller. Then the Orient Express pulled out for Paris, and after that there was nothing to do but wait.

They waited a month in an atmosphere which, on the part of the gentleman from Erzingan, became more and more strained. He said things as time went on which evinced a dwindling faith in the honor of the British Empire, with special reference to all Queen's couriers. Meanwhile, Dikran Kelekian, rather anxious himself, met every Orient Express as it arrived from Paris, and none of them had the right man aboard.

But at the end of thirty days his judgment both of human nature and the value of antiques was vindicated. The courier re-appeared. He had failed to sell the goat in London, but had disposed of it in Paris to Count Tiskievicz for a sum the exact size of which Mr. Kelekian does not know to this

he had shown his first collection in this country at the World's Fair. He had met a number of collectors—Henry Walters, Mrs. Chauncey Blair, Charles A. Dana and Henry Marquand. He had also established, being then twenty-six, a place of business at the corner of Thirty-sixth street and Fifth Avenue.

How the Venus came into his hands he does not say. It had been discovered somewhere on the shores of the Sea of Marmora, and he describes it as a sapphire among pieces. He paid eight hundred pounds for it at sight, and promptly took it to the man whom he esteemed most among American collectors—Henry Walters. Mr. Walters offered him five thousand dollars for it, but Mr. Kelekian valued it a higher figure.

"So I went to Mr. Henry Marquand, who was then President of the Metropolitan Museum. He was not buying at

"Fifteen thousand dollars."

"No," said Mr. Morgan.

Mr. Kelekian would not come down. He had waited two hours, and besides there was something else which he very much wanted to know.

"Mr. Morgan, will you please tell me why it is that you do business like this—with no doors, no secretaries, no nothing?"

"That," replied Mr. Morgan, "is the reason for my success. I do business in the open where everyone can see me. There are no secrets here."

That was the first of Mr. Kelekian's many dealings with Mr. Morgan, but it wasn't the end of the chalcidony Venus for either of them.

She travelled to London and was offered to the British Museum. A curator of that institution dared to value her at no more than three hundred pounds, and the namesake of Tigranes boiled over. He has never been afraid of museums or the people who direct them.

"Three hundred pounds, when I paid eight hundred for her myself! Imagine! So I told him what I would do,—that donkey! I told him, 'If you are letting fine bargains like this go every day, I will open a store across from your museum where I can pick them up!'"

He did not stay in England to carry out that threat, but took the Venus to France where things are notoriously managed better. There, acting on the advice of a friend in the Louvre, he introduced her to Edmond Rothschild, who found her desirable at his own figure of 55,000 francs. Mr. Kelekian reluctantly parted with her for that amount and she stayed in the Rothschild collection waiting for the day of reckoning, which, in Mr. Kelekian's story, was not far off.

"So Mr. Morgan comes to Paris and goes to see Edmond Rothschild. And when he sees that Venus there he wants to buy her. Mr. Morgan offered 50,000 pounds and said he would be glad to pay so much as the prize for his stupidity. 50,000 pounds! But Rothschild, he did not want to sell."

Mr. Kelekian lights another cigarette and branches off suddenly. "Do you know Dr. Ross? Dr. Denman W. Ross of Boston? There is a man who appreciates fine things. He has bought five thousand pieces of art from India, Cambodia, Persia and Egypt and given them all to the Boston Museum. Look. Here is a letter from him."

The letter is in Dr. Ross' handwriting and Mr. Kelekian points with just pride to the last paragraph of it where Dr. Ross acknowledges that the greater part of the collection was purchased through him.

"Men of fine taste like that, where will you find them today? Men who would tremble before a work of art, as Henry Walters did."

He mourns such collectors as Henry Marquand, Charles Freer and Henry Havemeyer, and he inveighs explosively against museum directors who pay small fortunes for signed specimens of modern art.

"That is the trouble in America. I am an American citizen, but I still say that. When they build a museum in this country, they do not begin with the foundation, like in Europe, and work up. They start with the ceiling and are working down from there."

Not that he is averse to modern art.

He spent a fortune on it during the war when "he had nothing else to do." He began to buy it long before then, but the greater part of his collection was formed between 1914 and 1918, when he was living in Europe. There were one hundred and fifty-five paintings in all, and an alphabetical list of the artists' names reads like a roll of honor of the French school,—Bonnard, Cassatt, Cezanne, Corot, Courbet, Dauterive and on down through Van Gogh to the alien name of Whistler. Why did he do it?

"I liked them because they were the little children of the antiquities. Do you understand? Do you know Coptic art? I will show you."

He produces examples of that art with characteristic swiftness,—textiles woven in the Vth century. A woman's face, the eyes deeply outlined in black stares from a square panel of which the background is orange.

"There. Do you see? That is Matisse. That is where Matisse found his technique. I tell you, when Matisse saw these things in my place he was kneeling down before them."

The place may have been New York, Paris or Cairo, for Mr. Kelekian has establishments in all three cities. He goes regularly each year to Egypt.

"You have never been there? You must go. It is necessary that every artist should go there. When they come there, to Luxor, to Karnak, and look on those places, a veil lifts from their eyes and they see what art really is."

Well, his opinion on that subject should be worth something. Thirty-four years ago the Shah of Persia gave him the title of Khan as a reward for his services on the jury for Persia at the Paris Exposition. Also there is still extant a photograph of him as a black-bearded young man wearing a fez and the star of Persia on the breast of his uniform tunic. That was when he was Commissioner General for Persia at the St. Louis Exposition in 1904. And his authority has in no way decreased since then, if the record of his collections is any evidence.

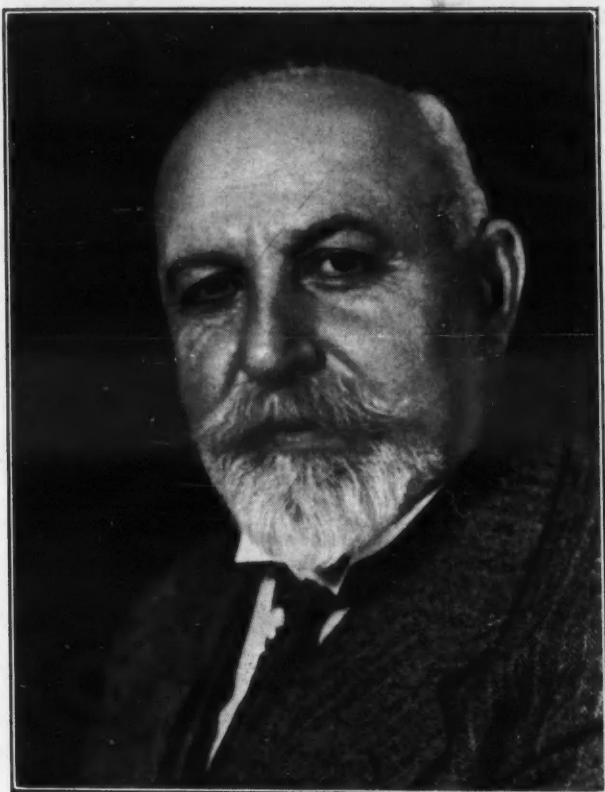
At this present writing you will find his Persian potteries in the South Kensington Museum in London, where they have been housed for the past twenty years. His Persian and Indian miniatures, which he began to buy quietly as early as 1903, are on exhibition now at the Detroit Institute of Fine Arts. His Chinese potteries are on view in the Cleveland Museum. His Assyrian bas-reliefs have been purchased for the Metropolitan, and the history of his collection of rare rugs and textiles, which has been exhibited at various times in New York, Paris, Munich and Philadelphia, he has had published in a specially illustrated and expensive volume.

But all that, as he presently informs you, does not begin to conclude the list of his possessions. "Six thousand five hundred pieces of art I carry in my head! Six thousand five hundred! Can I be thinking of those things all the time? If I did I should go crazy. No. I must have some kind of relaxation to take my mind off them."

He relaxes in his own way every year in Paris and usually in the neighborhood of Auteuil or Longchamps. Since 1907 he has maintained a stable

(Continued on page 15)

DIKRAN
KHAN
KELEKIAN



day. He does know, however, that he pocketed fifteen pounds as his share of the transaction and that the courier presented him with a diamond and sapphire scarfpin which he wore for many years afterward.

"And," he adds, triumphantly, "when Count Tiskievicz dies, the Louvre Museum paid three thousand pounds for that piece! Yes!" Then he laughs over his clipped white beard and fingers a string of amber beads, which, from old habit, he carries in his right hand.

He talks willingly, using expressive, energetic gestures, and it is no fault of his that his narrative does not move along dated lines. Too many interesting things have happened in the course of his career, and the chronological order of events is swept away by many reminiscences. There was, for instance, the affair of J. Pierpont Morgan and the chalcidony Venus.

That happened in 1894, a year after

this time, but he told me that there was a man named Morgan who was ambitious to have a collection. So I went to Mr. Morgan."

He went to the corner of Broad and Wall Streets and beheld Mr. Morgan at work, not behind a barrage of doors and secretaries, but in plain sight, with nothing more than a low oak partition between his desk and the rest of the world. The unexpected methods of America's foremost financial figure astonished Mr. Kelekian considerably and he puzzled about them while he waited. He waited, holding the Venus, for something like two hours, watching a stream of men come and go. Then Mr. Morgan beckoned him.

Two dynamic individuals, one of whom knew precisely what he was talking about, faced each other across Mr. Morgan's desk, the small Venus between them.

"How much?" said Mr. Morgan.

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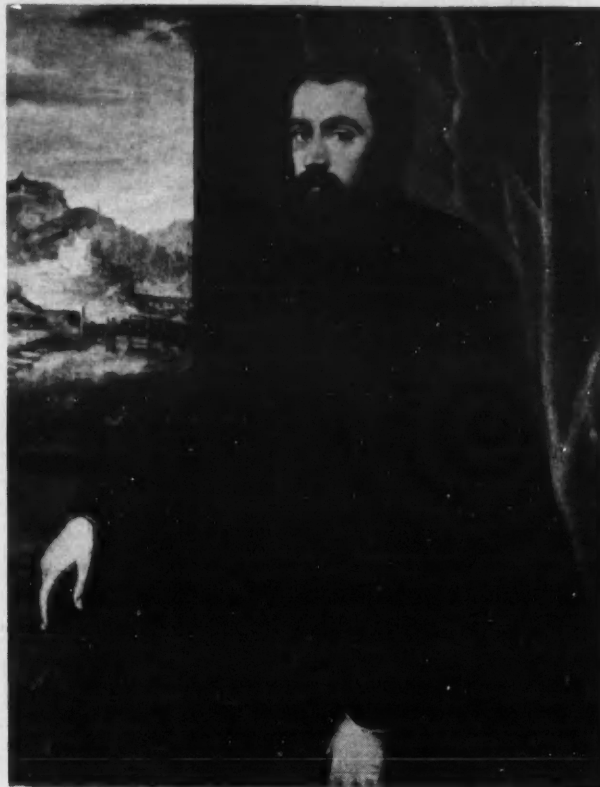
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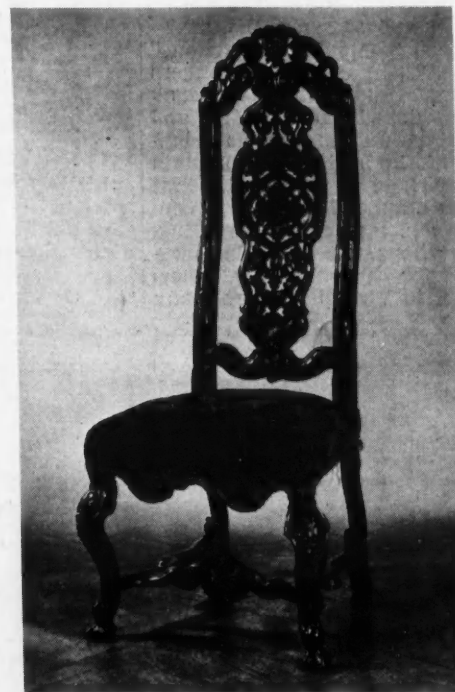
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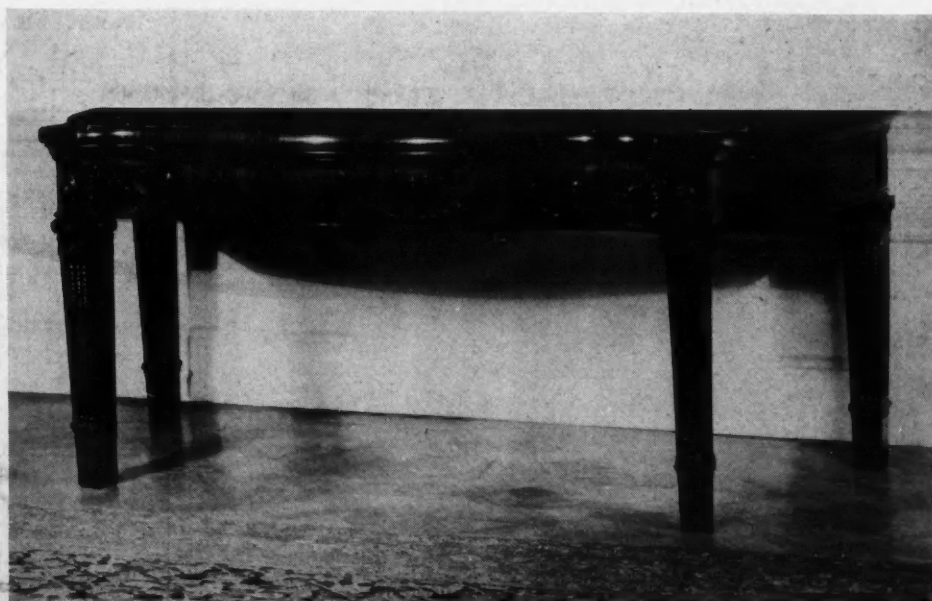
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An Adam Mahogany Side-table

NEW YORK STATE FURNITURE AT METROPOLITAN

(Continued from page 3)

blue and white porcelain jar on top, and the simple realism of the painted smoke staining the wall behind the suggested fireplace. The little room on the right facing the latter was also successful in its concentration on two or three beautiful pieces of furniture and a suitable portrait or so. The cases in the middle of the room, moreover, held a good deal of interest, in the shape of an early bill for two chairs and sundry other documents of like nature.

As for the *raison d'être* of the exhibition, the furniture itself, no one can do greater justice to the subject than has Mr. Downs, who in his article in the current *Bulletin* which we reprint below has graced his description with a great deal of period charm:

The loans are chiefly from the Hudson River Valley and Manhattan. Rich stores of the past still remain husbanded in countless fine houses on the banks of the "Great River" as well as in the closer confines of city homes. New York and those who represent its earlier background possess a heritage of fine craftsmanship worthy of an old and great metropolis, however much that heritage may be obscured by the preoccupations attendant upon progress in a city unique for the number of strangers within its gates.

New York furniture has strayed far afield, some of it having been originally ordered from New York craftsmen by people in other states, and more of it having been subsequently scattered by inheritance or sale.

New Netherland grew slowly for certain definite reasons. The West India Company was attempting to settle its new territory with people who were happy and well employed at home and who did not hesitate to return to Holland when they became dissatisfied or to complain, as did Dominie Jonas Michaelius in his letters written from New Amsterdam in 1628. Therein he stated that the voyage from the fatherland had been "difficult and perilous" and the treatment of the passengers "rather severe and mean," the cook being "very wicked and ungodly" and the skipper "as unmannerly as a buffalo." Nor did he hesitate to complain of being deprived of butter the first winter of his stay. All this was in contrast to the development in New England, where thousands of willing martyrs flocked for the sake of religious freedom, and in Virginia, where many

ne'er-do-wells found an easy refuge. The difficulty of persuading Hollanders to settle in New Amsterdam finally defeated the success of the early patroonships, only one of which survived, that of Kiliaen Van Rensselaer.

French Walloons, Swedes, English, and Dutch—for such were the nationalities which amalgamated to form the earliest settlers of New Netherland—had learned tolerance and freedom of

selaer, and Beekman families still treasure these great cupboards. The one brought by the Walloon Francois Rombouts is a massive structure in rosewood and ebony; its door panels are carved with swags of flowers and flanked by ebony columns; its cornice boasts the lions of Holland holding brass rings in their mouths.

The Dutch contribution of solidity to New York furniture is evident until

any other one. It is a soft, light-grained wood, more easily worked than chestnut and ash, which appear in the frames of seating furniture where strength is required. Red gum or sweet gum, known since early times as bilsted, was used for wood trim and furniture alike and is constantly seen in New York work. The inventory of Edward Burling in 1750 mentions a bilsted table and chair. Rosewood and

foot is not infrequently found in tables.

Gate-leg tables of New York origin have a distinctive feature in their turning. In each example of it a cup-shaped element appears that is unlike the usual vase and ball shapes of other Colonial work; it may be observed in the cherry table at the Washington Headquarters in Newburgh, and—the best example—in Sir William Johnston's walnut table lent to the exhibition.

New York furniture is also distinguished by the technique and disposition of its carving. Leaves, shells, and husks are the usual vocabulary of ornament, assisted by gadrooning, Chinese frets, tassels, and scrolls. A peculiar stiffness is evident in the execution of the leaves, and the carved elements are not often accommodated to the structure they adorn. There is none of the airy chinoiserie and French rocaille spirit of Philadelphia furniture evident, but rather the sobriety of the forms evolved by the English school.

After the Revolution, the books of Sheraton and Hepplewhite were plentifully drawn upon by the New York furniture and looking-glass makers. To the shield, rectangular, and heart-shaped backs of chairs there was lent a marked individuality by the New York craftsman, who carved small Prince of Wales feathers, fans, and urns peculiarly his own. Satinwood is inlaid in quarter-fan shapes on clock cases and sideboards; fine interlacing bands of this wood are used as outlines; and rounded pendent husks of it are closely set together, each one overlapping the one below.

Perhaps nowhere in the new Republic did the Empire style find a more congenial soil or a more varied cultivation than in New York, where numberless émigrés flourished during the first quarter of the century, employing in their furniture the motives popular during the Napoleonic era. Handsome mahogany and rosewood (the latter is mentioned in Allison's label in 1823), embellished by gilt-bronze applique or gold leaf and further enriched by white marble for the pedestals and tops of tables, are the usual media of the period's expression.

In New York *Kasten* were plentifully made, chiefly of bilsted, nutwoods, and upon occasion, pine. . . . The best paneled New York *Kas* seen thus far

(Continued on page 17)



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thought in Holland, where the majority had sojourned prior to their emigration, and continued to practise these virtues in the New World. In 1704 Madam Knight wrote in her Journal concerning the people of New York: "They are not strict in keeping the Sabbath as in Boston and other places where I have been. But seem to deal with great exactness as far as I see or Deale with; They are sociable to one another and Curteous and Civill to strangers and fare well in their houses."

Little furniture owned by the early settlers in New Netherland remains, save for a few great *Kasten* that were dismembered and brought from Holland. Descendants of the Rombouts, Van Cortlandt, Livingston, Van Rens-

post-Revolutionary times. The paneled and painted *Kasten* (chests), the leather-covered chairs, the Queen Anne walnut furniture carved with shells, leaves, and husks, and the more plentiful Chippendale mahogany wardrobes, chairs, card and dining tables—all have a full-bodied, generous mass that bespeaks the genial and comfortable New Yorkers who ordered and used them.

The native woods employed are the usual walnut, maple, and pine, augmented by cherry, beech, red gum, and yellow poplar. The last wood, which came from the tulip tree, was called canoe wood in New Amsterdam documents; it is found more frequently in drawer linings, backs of clock cases, and bracings of tables and chairs than

mahogany, brought from the West Indies, were frequently used.

Many small details have been observed repeatedly until the accumulated evidence determines the characteristics of New York furniture. On the claw and ball foot, the claw grasps the ball firmly, the joints or knuckles standing out with marked prominence, giving in profile almost a right-angle line. The back legs of Queen Anne and Chippendale chairs vary in type, the square, chamfered support appearing as often as the rounded member, which sometimes tapers to a square or pad foot. Rarely are the side rails of chairs mortised through to the back, as may often be observed in Philadelphia seating furniture. A straight cabriole leg having no knee but ending in a claw

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Dikran K. Kelekian Noted Antiquarian, Sponsors Moderns

(Continued from page 11)

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"You see, Mr. Morgan was in Paris. At that time he had acquired some taste for Persian things and he had seen my potteries in the South Kensington Museum. He comes to my store in the Place Vendome and asks me the price. I told him two hundred thousand pounds. So he wanted to bargain."

But, just as in 1894, Mr. Kelekian wouldn't come down, and Mr. Morgan left, promising to think the matter over and return next day after lunch. He did not do so, although Mr. Kelekian waited for him from one until six, thereby losing an afternoon at the track.

"So next day I did not wait. I walked out of the store at one o'clock and there is Mr. Morgan just coming out of the Hotel Bristol across the street, smoking a big, black cigar."

"Oh, Mr. Kelekian," he calls over to me. "Where are you going?"

"I had my,—how do you say that?—field glasses on my arm and I hold them up and show him."

"I am going to the races, Mr. Morgan. I call back to him. 'Goodbye!'"

He laughs because that answer probably cost him in the neighborhood of two hundred thousand pounds, and then he grows sober.

"Poor fellow! I never saw him again. He died that year in Rome."

Mr. Kelekian is silent for a little, thoughtfully fingering through a catalog the pages of which are marked with red ink. It is a record of that disastrous auction in 1922 when his modern paintings went for appallingly low prices. The figures there are enough to discourage any man, and one might reasonably expect that Mr. Kelekian would have lost all interest in contemporary art. But after a moment he looks up cheerfully.

"Do you like Harrison Cady? I bought four of his pictures yesterday. What do you think of Pop Hart? I have some of his, too."

You can't quench a spirit like that.



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Dispersal of Work By Modern Artists Brings Good Prices

Great interest was centered on the dispersal at Rains Auction Rooms, Inc., on February 9, of the one hundred and fifty-seven paintings, watercolors and drawings by leading French and American moderns, in which a total of \$16,723 was obtained. Throngs of spectators crowded the auction rooms, not so much intent on bidding as in watching the trends of the modern art market, for it is more than a year since they have had an opportunity to witness the actual sale value of many contemporary artists. A number of important New York private collections, including those of Mrs. Cornelius J. Sullivan, Philip Goodwin, Sidney Osborne, Mrs. Diodora O'Toole, Mrs. Charles H. Russel, Jr., were represented in the sale.

"La Robe Noire" of Modigliani brought the highest single price in the dispersal, going to a private collector for \$3,300. The second highest price, \$850, was fetched by Fernand Leger's "Contraste de Formes," which likewise passed into the hands of a private buyer. The Denver Art Museum paid \$800 for Jules Pascin's "Girl in Pink," while a second Modigliani, "Seated Woman," was bought by a private collector for \$650. Other prices of note were: \$550 for Utrillo's "Rue d'Alesia"; \$550 for Marie Laurencin's "Portrait of a Woman"; \$425 for Chirico's "Warriors in Helmets"; and \$230 for the only Picasso in the sale, an abstract study in water color. Several other works by Utrillo, Marie Laurencin and Chirico were also in the catalog.

The following prices of interest were obtained: "Basque Recitation" by Hugo, sold to a private buyer for \$350; a Degas drawing, "Danseuse," sold to Valentine Gallery for \$310; "Femme Arabe" by Renoir, sold to P. Perlman for \$300; "Public Square" by Raphael Soyer, \$275; "Still Life" by Alexander Brook, \$275; "Ballet Dancer" by Degas, sold to R. Proskauer for \$260; "Harbor With Battleships" by Friesz, sold to Elmer Rice for \$210; "Girl in Green" by William J. Glackens, sold to the Denver Art Museum for \$190; Charles Burchfield's watercolor, "The Pool," bought by the Rehn Gallery for \$190; Charles Demuth's "Houses and Tree Forms," a watercolor, sold to Kraushaar Gallery for \$150; "Two Girls" by Guys, to Albert Duveen for \$145, and "Interior" by Max Jacob, to the same, for \$65.

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"Poor fellow! I never saw him again. He died that year in Rome."

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"Do you like Harrison Cady? I bought four of his pictures yesterday. What do you think of Pop Hart? I have some of his, too."

You can't quench a spirit like that.



"PSYCHE ET CUPIDON"

DESIGNED BY LAFFITTE AND BLONDEL

A set of this well known wood-block wall-paper printed in grisaille by Joseph Dufour of Paris in 1816, was recently acquired by Isabella Barclay, Inc., and is now on view at her new galleries at 136 East 57th Street.

Dispersal of Work By Modern Artists Brings Good Prices

Great interest was centered on the dispersal at Rains Auction Rooms, Inc., on February 9, of the one hundred and fifty-seven paintings, watercolors and drawings by leading French and American moderns, in which a total of \$16,723 was obtained. Throngs of spectators crowded the auction rooms, not so much intent on bidding as in watching the trends of the modern art market, for it is more than a year since they have had an opportunity to witness the actual sale value of many contemporary artists. A number of important New York private collections, including those of Mrs. Cornelius J. Sullivan, Philip Goodwin, Sidney Osborne, Mrs. Diodora O'Toole, Mrs. Charles H. Russel, Jr., were represented in the sale.

"La Robe Noire" of Modigliani brought the highest single price in the dispersal, going to a private collector for \$3,300. The second highest price, \$850, was fetched by Fernand Leger's "Contraste de Formes," which likewise passed into the hands of a private buyer. The Denver Art Museum paid \$800 for Jules Pascin's "Girl in Pink," while a second Modigliani, "Seated Woman," was bought by a private collector for \$650. Other prices of note were: \$550 for Utrillo's "Rue d'Alesia"; \$550 for Marie Laurencin's "Portrait of a Woman"; \$425 for Chirico's "Warriors in Helmets" and \$230 for the only Picasso in the sale, an abstract study in water color. Several other works by Utrillo, Marie Laurencin and Chirico were also in the catalog.

The following prices of interest were obtained: "Basque Recitation" by Hugo, sold to a private buyer for \$350; a Degas drawing, "Danseuse," sold to Valentine Gallery for \$310; "Femme Arabe" by Renoir, sold to P. Perlman for \$300; "Public Square" by Raphael Soyer, \$275; "Still Life" by Alexander Brook, \$275; "Ballet Dancer" by Degas, sold to R. Proskauer for \$260; "Harbor With Battleships" by Friesz, sold to Elmer Rice for \$210; "Girl in Green" by William J. Glackens, sold to the Denver Art Museum for \$190; Charles Burchfield's watercolor, "The Pool," bought by the Rehn Gallery for \$190; Charles Demuth's "Houses and Tree Forms," a watercolor, sold to Kraushaar Gallery for \$150; "Two Girls" by Guys, to Albert Duveen for \$145, and "Interior" by Max Jacob, to the same, for \$65.

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IN LIGHTER VEIN

MICKEY LAMENTS THE CULTURE CIRCUIT

By MARY MORSELL

We were particularly fortunate this week in being able to secure for our readers a special interview with Mickey and Minnie Mouse, who have been resting for a few days at the Sherry Netherlands after their recent appearance at various museums.

Both of the Hollywood celebrities, who were recently rated by John Erskine as fully as great as a Daumier cartoon, greeted us cordially. However, after a few moments it became obvious that Minnie had grown a trifle ritzy since her sensational rise into the fine arts field.

"You are sure," she inquired anxiously, wiggling one foot around in her high-heeled pump, that THE ART NEWS is the type of paper that will give us a refined interview. Our publicity manager is extremely particular and I'm not really acquainted with your publication."

"Don't worry," I hastened to assure Minnie. "THE ART NEWS is most scholarly and conscientious in its treatment of all that pertains to the Fine Arts. You and Mickey will receive fully as brilliant an interview as that accorded to Marcel Duchamp."

Reassured, Minnie settled herself back in the brocade upholstered chaise longue with a final delicate adjustment of her short ruffled skirt and peek-a-boo panties. With the quick eye of the reporter, we noted that on the occasional table by her side lay a museum bulletin open to an article entitled, *The Influence of Greco-Buddhist Elements upon the Treatment of Ear Lobes in the Avalokitesvara Buddhas of Northern Siam*. Perhaps here lay the reason for the sad change in Minnie, of whom I had always been so fond! Turning more hopefully to Mickey, I ventured to inquire:

"Are you finding museum appearances rather a strain in addition to your work in the cinema?"

Mickey adjusted his omnipresent white gloves carefully before replying and then spoke with a great deal of pent-up feeling:

"I just can't stand much more of this Culture Circuit. In fact, I guess I'll have to have a drink before I talk about it. Will you join me?"

"Thanks, I don't mind if I do," I returned, noting that Mickey, also, on more careful inspection, seemed a little changed. His tail drooped rather wearily; there was a slight hole in the finger of one of his gloves and one of the large buttons was missing from the center of his pants.

Mickey himself, as he lifted his arms in a characteristic vigorous parabola for the rite of cocktail shaking, suddenly apologized for these sartorial defects:

"I do hope that you will excuse my appearance. You know how it is when

you get mixed up with these absent-minded scholars and aesthetes—you just forget to be well groomed. But I'll feel better about it all after a Martini."

With a tricky movement reminiscent of the old days and pep, Mickey surprised me by sailing a drink from the cocktail shaker some two feet in the air over into my glass. For a moment his mouth expanded in the old jovial grin of carefree fun and he resumed the interview in slightly more cheerful vein:

"Of course we do meet perfectly charming people in museum circles and they have been most cordial to us. In fact, the American Association of Museum Directors has even given Pluto a silver collar to express their appreciation of our services to the Fine Arts."

We looked down on the floor by Mickey's chair and sure enough, there lay Pluto, in a rather limp and disjointed state, and just as morose as ever, despite the handsome decoration around his neck.

At this point Minnie spoke up with her usual high-pitched coyness and I was shocked to note that she was using a lorgnette, apparently a recent accession of her private life.

"Now, now, don't you pay any attention to Mickey. He's just like so many American men. No appreciation of culture. Of course, just at first I felt a little uncomfortable in the museums and wished that people would giggle more and hold hands. But later, when all the receptions and dinners made me realize how really, really crude the Hollywood people are, I made Mickey sign up for the entire Culture Circuit on a coast-to-coast tour."

"Yes, that's the trouble," Mickey broke in, his face assuming an almost belligerent expression. "It's just too much culture for me." He lifted a white-gloved finger and scratched a drooping ear with an air of perplexity: "I don't exactly know what's wrong," he went on, "but I guess the thing that's really getting me crazy is having people get serious about us and analyze us like we were drawings by those dull old masters."

"Yes, yes," I said soothingly. "I quite understand. Go on."

Mickey needed no encouragement. He continued with much pent-up emotion. "And then you've got to be so refined in museum circles. Minnie is always kicking me under the table at the dinners in our honor because I say the wrong thing. And I just can't read those bulletin articles that Minnie hands me to improve my mind. I suppose I'm stupid, but I just can't understand what they are talking about."

Minnie strolled over to Mickey's chair, diplomatically anxious that the

interview should not be spoiled by her partner's rancor. Coily lifting herself to the arm of Mickey's chair and dangling her agile legs in their slightly over-size pumps, she started using feminine tact:

"Now just don't pay any attention to Mickey. He really doesn't mean a word of this. He's just a little tired from that long trip to Chicago. Please tell your readers that we greatly appreciate the opportunities to bring our art before a truly discerning public and that after the completion of our tour we feel that the cultural status of America will undoubtedly be far more highly developed."

I was unprepared for the rage that suddenly descended upon Mickey. Like a whirlwind, he swooped down upon Minnie, grabbing her by the ruffle of her abbreviated skirt. Then squeaking loudly, he held her high in the air and shook her in such unchivalrous fashion that Pluto started barking in gruff alarm.

"Snap out of that culture talk, Minnie. Snap out of it, or I'll leave you and break up our act. I won't have you getting ritzy on me and Walt. Now waltz over there to that piano and play that new tune we just learned. You know you don't like the Culture Circuit any better than I do."

Suddenly and miraculously Minnie was all meekness. "Oh, all right, Mickey," she trilled in her sweetest manner. "Honest, I didn't know you felt so badly about things. I'll do whatever you say," and with a preliminary skimming of her fingers over the keys, she vamped an accompaniment. Mickey, triumphant, also became a dynamo of elastic, rhythmic energy. Swinging blithely into his routine, arms, legs and feet tapped out the time and emphasized the pathos of the following song:

Culture's not in our contract;
Museums chill our pep,
If Equity don't get busy,
Walt better watch his step.

We're striking for better conditions;
And we ain't got nothing to lose,
For Minnie and me and Pluto
Got the Museum Blues.

We really like the kiddies
And we're nimble in our shoes
But you can't keep being funny
When you got the Museum Blues.

So take us back to the movies
And the Animated News,
For we're getting pycopathic
With the old Museum Blues.

We really like Chicago
And we're fond of Syracuse
But what can you do, what can you do,
When you got the Musuem Blues?

THE NEW SCHOOL OFFERS COURSES

J. B. Neumann, director of the New Art Circle, and Ralph M. Pearson, author of "Experiencing Pictures," will lecture at the New School for Social Research during the spring term which opens during the week of February 12. Mr. Neumann's course on Monday evenings will consist of a study of the birth of modernism in painting through an analysis of great painter-personalities: from Brueghel to Oozco. In connection with the first lecture in this course an exhibit of reproductions of the work of Pieter Brueghel, the Elder, will be held in the fifth floor gallery of the New School from February 15 for three weeks.

"Experiencing Pictures" is the sub-

ject of Mr. Pearson's course on Wednesday evenings. It comprises a thorough analysis of modern pictures and sculptures. The first sessions will be given to a study of the plastic design elements such as line, space, texture, color, chiaroscuro and form in all pictures from ancient to modern. The remaining sessions will be given to a discussion of the picture as a whole and will include evening trips to outstanding exhibitions.

Practical courses in art will continue in the spring term and include work in painting, oil and drawing by Camilo Egas; sculpture in wood and stone by José de Crefft; design and painting by Erika G. Klien; etching by Nat Lowell; woodcutting and engraving by Allen Lewis; enameling by Harold Tishler and printing design and production by Joseph Blumenthal.



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(Continued from page 14)

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The oldest chairs in the exhibition date from about 1700; a beech one, William and Mary style, with a caned back and seat, comes from Cossackie, Greene County; another, with carved cresting, matches the set now at Newburgh which was originally in the old Dutch Reformed Church at Fishkill and, like many of the other locally made chairs, is constructed of maple and beech, with white oak in the seat frame. Slightly later are two leather-covered maple chairs from Cherry Hill, in Albany, with Spanish feet and tall rounded backs, a type that is not unknown in New England. Chairs with cane and leather seats recall how often similar chairs are mentioned in early records. In 1721 the Minutes of the Common Council record the sum of \$15.60 to Arnout Schermerhoorn for eighteen leather chairs for the use of the Corporation. In 1726 Samuel Chalmers of New York City left in his will six old leather chairs and seven cane ones, while as late as 1740 William Norton advertised "very good leather chairs" in the New York Journal. . . .

Because the style of furniture known as Queen Anne in England and America originated in Holland, it is well to observe the earmarks of its New York expression. The chairs are broader and lower than those of the other colonies; their vase splats are heavier; and when carving appears it incorporates leaves, shells, and other elements foreign to contemporary furniture elsewhere. Three excellent examples of the period are shown, one of them originally in the Van Cortlandt house in Cortlandt Street. The legs of chairs and case pieces often terminate in a slipper or a pad foot; its local feature is a ridge that divides the top surface bilaterally.

With the Chippendale period definite names of cabinet and chair makers are available to certify the attribution of New York workmanship. The label of Samuel Prince, on a secretary desk, shows an array of engraved designs that might be expected to represent the products of his shop; a chest-on-chest pictured there has the same design as the Van Rensselaer chest, one

of the outstanding case pieces in the exhibition. The gadrooning along the lower skirting, the frieze of Chinese fretwork, and the chamfered reeded corners are all familiar New York features. Moreover, the carving of the ogee bracket feet reveals the recurrent technique of stiffly carved leaves. In the New York Packet of March 16, 1786, Thomas Burling announced the opening of a new shop and stated, "He served his time with Samuel Prince, a conspicuous character in his way and esteemed one of the best workmen in the city." A side chair (see reproduction) bearing the inscription, "Made by Gilbert Ash in Wall Street," is a guide to the proportions and patterns that are seen so frequently in New York chairs. . . . Another chair with an all-upholstered rectangular back and seat was found in Flatbush; this design is shown in Manwaring's book of 1765, and is called a back stool, a term that also appears in Joseph Cox's advertisement in 1767.

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In the period of Hepplewhite and Sheraton the books of these two English cabinetmakers were as frequently resorted to by the New York cabinetmakers as by their American contemporaries in other cities. . . . A Hepplewhite chest of drawers with an eagle and sixteen stars is an example of the early work of Michael Allison at 42 Vesey Street, where he was established in 1800. A later piece by the same cabinetmaker, dated 1823 (after he had moved to 46 and 48 Vesey Street), is a small desk and worktable, with lyre ends and carved eagle-head terminations. (See reproduction.)

An imposing mahogany and satinwood pier table in the classic manner bears the label of Charles Honoré Lannuier (misspelled Lannuer), 60 Broad Street, New York, printed in French and English. The table of this émigré, self-described as a "cabinet-maker from Paris," has much in it of the Louis XVI manner, both in form and in detail. It is certainly an example of Lannuier's earlier work, done about 1805, when his name first appears in the directories. Before his

death in 1819 his style changed to that of the current Empire mode. A pair of card tables supported on gilded sphinxes are good examples of this later work. They bear Lannuier's engraved label of about 1815 and were made for George Harrison, whose house at 156 Chestnut Street, Philadelphia, was built in 1795 and later refurnished with New York furniture, much of which is still owned by his descendants. . . .

Two labeled pieces by Duncan Phyfe are interesting inasmuch as documented Phyfe furniture is exceedingly rare, only one other piece with a label, and that only part of a label, having come to notice. The secretary bookcase was made in 1820 for Mrs. Bayard

Bowie, the present owner's grandmother, at 1510 Walnut Street, Philadelphia. The second piece is a small table made at 33-35 Partition Street prior to 1816. As a memorable exhibition devoted to Phyfe furniture was held at the Museum in 1922, only a few examples are included in the present collection. . . .

In 1844, John Henry Belter began to advertise at 40½ Chatham Street his fashionable wares of rosewood, ingeniously laminated and intricately carved in openwork scrolls and flora in high relief. The curving backs of the chairs are covered on the outside by polished rosewood, seemingly another mark of Belter's craftsmanship. Until his death in 1865 the name of Bel-

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JOSEPH DOWNS.



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Rare and antique Oriental rugs, the property of Sydney M. Rogers of New York, and of other owners, will be placed on exhibition today, prior to dispersal at public sale on the afternoon of February 24.

In the early carpets appear a fine late XVIIIth century Ispahan example, with characteristic mellow rose-crimson field and a deep blue-green border. A magnificent Kashan silk palace carpet has a field of soft toned sang de boeuf and a mazarine blue border, while among the XVIIth century examples is a rare Indian silk rug from the collection of Kouchakji Frères, dispersed at the American Art Association in 1920. From the XVIIIth century comes a fine Perso-Caucasian silver-woven silk rug, with glittering silver ground, beautifully woven in a raised tawny rose velvet pile.

The catalog offers a group of Asia Minor prayer rugs of the Kulah, Ladik and Konia weaves, and a rare early prayer rug of the XVIIth century with fawn colored field and tawny orange spandrels. Of the Ghiordes weaves, one is an important prayer rug of the early XVIIIth century with a magnificent turquoise blue field. This is one of the Rogers collection, as are another Ghiordes prayer rug with a mellow leaf-green field and celadon spandrels, and two XVIIIth century Kulah prayer rugs, one with mazarine blue field and the other with celadon field. Also outstanding among the Turkish rugs is an antique Fereghan carpet with an apple-green field and an ivory border. Antique Persian examples include a Khorassan carpet of circa 1800, with an unusual animal design on a field of tête de nègre, from the collection of V. & L. Bengualt of New York, and a rare antique Sehna rug with a field of old gold.

A very unusual collection of fine Khilims includes a notable Royal Sehna example, which has a beautiful turquoise ground bordered with the all-over Herati pattern and the value of which is further enhanced by the remarkable preservation of the coloring. Another Khilim is an example of the so-called "family" prayer rug, or saph with its quaint row of prayer niches. A Tekke Bokhara is a typical example with deep sang de boeuf field and octagon-patterned design and is characterized by its very fine weave.

The catalog comprises one hundred and seventy items in all, approximately three-quarters of which are rugs, but there is also a small group of very desirable textiles, including three magnificent antique Chinese velvet hangings: an orange and jade green velvet hanging of the K'ang-Hsi period, a rare imperial gold-woven amber cut velvet hanging of the Yung Cheng period, and the third, a Ch'ien-Lung example, is a silver-woven indigo-blue cut velvet hanging. Velvet and gold brocaded covers, panels and other desirable smaller items appear in this group of textiles. There are also a few pieces of Rakka, Rhages, Koubatcha and other Near Eastern pottery, a group of XVIIIth century Indian miniatures, and a few bronze and sculptured stone Egyptian figurines.

MCCORMICK LIBRARY

Now on Exhibition
Sale, February 23

The splendid library of the late Edith Rockefeller McCormick, sold by order of the Chicago Title and Trust Company, executor, will be placed on exhibition today at the American-Anderson Galleries, prior to sale the afternoon and evening of February 23. Outstanding features of the collection are a remarkable group of Doves bindings, about 150 volumes of Ruskin's writings and others, mainly first editions which were specially bound for Mrs. McCormick, the bindings all designed by Cobden-Sanderson; a good group of Kelmscott Press publications, printed on vellum; exquisite examples of bindings, including two by

Roger Payne, together with an autograph bill from Payne. The Aldus Herodotus, first edition, Venice, 1502, in a splendid XVIIIth century binding, probably by Derone, is one of the earlier books in the collection. Other interesting bindings are one done for Madame de Pompadour and one made for Napoleon I. A charming XVth century French illuminated manuscript Book of Hours with four large miniatures is also featured.

A Charles Lamb group is composed of first editions, autograph manuscripts and association copies; Byron association items; a fine group of Edward Gordon Craig presentation volumes; a Longfellow autograph manuscript and autographs of Margaret of Austria and Marie de Medicis; and a number of other rare and early items add great interest to the sale. Fine volumes with superb color plates, books on furniture, sculpture, Chinese and Japanese art, architecture, gardens, woodwork, a fine copy of the *Eumorfopoulos Collection* of Oriental pottery and porcelain, works on psychology and kindred subjects, mainly in German and English, and four rare XVth and XVIIIth century tracts on astrology complete the catalog.

RAINS AUCTION ROOMS

CURRIER & IVES LITHOGRAPHS

Now on Exhibition
Sale, February 21

The Rains Auction Rooms will sell a very interesting collection of important Currier and Ives lithographs on Wednesday evening, February 21. It comprises American historical subjects, views of cities and country places, marine scenes, railroad and pioneer scenes and sporting subjects.

There are many outstanding prints included; among the views of American cities and country places are "Ice-boat Race on the Hudson," "Custom House, New York," "Mount Washington and the White Mountains," "The Great Fire at Chicago, October 8, 1871," "Sunrise on Lake Saranac," and the rare print "City Hotel, Broadway, New York," of which there are but two impressions known and which was last

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 20 East 57th Street

February 22—Library of the late Edith Rockefeller McCormick, sold by order of the Chicago Title & Trust Company, executor. Now on exhibition.

February 24—Rare and antique Oriental rugs, the property of Sydney M. Rogers of New York, and of other owners. Now on exhibition.

Plaza Art Galleries 9 East 59th Street

February 22—Valuable etchings and the reference library, from the stock of Samuel Schwartz's Sons & Co., Inc. Now on exhibition.

Rains Auction Rooms, Inc. 8 East 53rd Street

February 21—Collection of important Currier and Ives lithographs. On exhibition, February 18.

offered in the auction market in 1905. Important marine prints include the "American Clipper Ship, Witch of the Wave," "Clipper Ship Great Republic," "The Regatta of the New York Yacht Club—Rounding the Spit," "Clipper Ship Dreadnought off Tuskar Light," "Clipper Ship Sweepstakes," "The Yacht Haze," "Yachts on a Summer Cruise," "Clipper Ship Nightingale." Among the American rural scenes is a set of "American Homestead—Spring, Summer, Autumn, and Winter," "Summer Shades," "American Winter Scene—Evening," "New England Winter Scene," "The Road—Winter," "The Season of Blossoms," "The Farm-Yard in Winter," "Winter in the Country—The Old Grist Mill" and "Home for Thanksgiving." Included in the railroad and pioneer scenes are "American Express Train," "Lightning Express Trains—Leaving the Junction," "Life on the Prairie—The Trapper's Defense," "Fire Fight Fire," "The Last War Whoop," "The Pursuit," "Life on the Prairie—the Buffalo Hunt." American sporting scenes contain "Shooting on the Beach," "Snowed Up—Ruffed Grouse in Winter," "Woodcock Shooting," "Quail Shooting," "Cares of a Family," a complete set of American Field Sports—"At a Point, Flush'd, Retrieving, A Chance for Both Barrels," "Fast Trotting on Harlem Lane," "The Home of the Deer" and "Trolling for Bluefish." A number of desirable and decorative miscellaneous subjects round out the collection, which will be placed on public view tomorrow afternoon and will continue daily from 9 A. M. to 6 P. M. until Wednesday evening, the time of sale.

BOSTON

When Pieter Brueghel went on a sketching tour in the Tyrols from 1553 to 1558 he displayed an astonishing facility in setting down his landscape impressions in pen and ink. His drawings were reproduced as etchings by Jerome Cock, an enterprising publisher who inspired Brueghel to make the trip. These views were doubtless widely welcomed by people on both sides of the Alps who traveled less than we do today. But the etchings were to outlive their purely local reputation.

Several brilliant examples were acquired by the Boston Museum of Fine Arts in November at the Boerner Sale in Leipzig and have this week arrived at the Museum. These, together with other scenes by Brueghel already in the collection, round out the original set designed by Breughel almost completely. They were formerly in the collection of Friedrich August, King of Saxony, and arrive at the Museum with other notable works once owned by him.

A rare print by Elsheimer, a predecessor and a great influence on Claude Lorraine, was knocked down to the Museum at the sale as were a series of landscapes by Buytewech, a predecessor of Rembrandt, and one whose work would not seem out of place in an exhibition of prints by late XIXth century French masters.

No less interesting is a little volume once owned by Marcus Fugger who added it to his collection when he was a youth of nineteen and still a student at the University of Leyden.

The Fuggers were noted for their patronage of the arts and Marcus began to collect books at an early age. He bought not only those of interest to bibliophiles, but many of the most profound treatises in French, Spanish, and Italian published in his time. He showed an uncommon interest in reading them as well and added numerous notations when it occurred to him to do so. His books were bound to his taste, some of the richer volumes having the Fugger coat of arms in tooled or gilded leather but others, such as the little book acquired at Leipzig by the Museum were bound in brown calf with fillets in blind. The binding includes two small books, *The Apocalypse*, and *The Love of Cupid and Psyche*, published in 1547 and 1546 respectively, a combination of texts which in itself speaks of the liberal point of view of the collector.

RECENT AUCTION PRICES

HUGHES ET AL. ETCHINGS

American-Anderson Galleries.—The sale of fine etchings, color engravings and original drawings from the collection of Mrs. Henry D. Hughes of Philadelphia, together with the collection of a Brooklyn gentleman, sold by their order, on February 9, realized a total of \$6,470. The highest price was brought by Joseph Pennell's etching "Le Stryge," which went to William D. Cox, Inc., for \$325.

WILKINSON-DAVIS ET AL. FURNITURE

American-Anderson Galleries.—The sale of American and English XVIIIth century furniture, blue Staffordshire, lustreware, English and Chinese porcelain, rugs, textiles and decorations, the property of Mrs. Howard A. Wilkinson, of New Rochelle, N. Y., Charles E. Davis, of South Hamilton, Mass., and Charles Webb, of Centerville, Md., sold by their order, and the estate of the late William Rice Hochster, of Mamaroneck, N. Y., sold by order of the executors, on February 9 and 10, realized a grand total of \$34,862. We record below the following high prices obtained in the dispersal:

351—Chippendale carved mahogany claw-and-ball foot piecrust table—English, XVIIIth century; D. H. Silberberg \$525
352—Mahogany block-front small chest of drawers—New England, circa 1770; W. H. Woods 625
359—Duncan Phyfe carved mahogany lyre-base sofa table—New York, circa 1810; W. H. Woods 775
362—Georgian mahogany dressing table, with gilded silver and cut crystal fittings; H. A. Fortington 675
373—Pair of rare Queen Anne maple fiddle-back armchairs—American, circa 1730; W. H. Woods 850
384—Fine inlaid mahogany long-case clock—John J. Winant, New York, 1790-1800; W. H. Woods 850
394—Queen Anne inlaid burl walnut tallboy—English, early XVIIIth century; W. H. Woods 600

FRENCH DRAWINGS ON LOAN AT FOGG

CAMBRIDGE. — French Drawings and Prints of the XVIIIth Century, at the Fogg Museum, form the first of a series of loan shows, to be followed by others of the XIXth century and the present. Such discriminating collectors as Robert Treat Paine II and John Nicholas Brown have contributed many drawings and water colors. Several of these have been lately brought from Russia, where they have been in the Hermitage collection since the XVIIIth century. W. G. Russell Allen has sent a series of aquatints by Le Prince and some designs for textiles. An anonymous lender and the museum itself have ably supplemented all this.

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GEDDES' PAINTINGS PRAISED BY TATLOCK

LONDON.—Mr. Tatlock's emphasis on the greatness of Andrew Geddes' art, as disclosed by the current British exhibition, is of sufficient interest to warrant reprinting from the *London Daily Telegraph*:

It must be perfectly clear to the student of modern painting that even the four pictures by which he is represented at Burlington House must force our art historians, who have hitherto relegated him to a place among their footnotes, to elevate him into the main body of their text, alongside Gainsborough, Reynolds and Lawrence.

His scholarship and urbanity are evident in his portrait of "Sir David Wilkie," with its hint of Vermeer in the painting of the chair, but it is in the "William Anderson" that he is most obviously at his ease. It will repay the visitor to look closely into the actual brushwork of this picture and to study the infinite delicacy and sensitiveness of the drawing and the subtlety with which tone and colour are co-ordinated.



"THE MARKET CART
WITH FIGURES"

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*This fine landscape is the
gift of Arthur J. Secor to the
Toledo Museum of Art.*

CONSTANTIN GUYS SHOWN IN LONDON

LONDON.—Constantin Guys, an exhibition of whose drawings is now an attraction at The Leicester Galleries, comes somewhere between the old and the modern masters. It is now nearly seventy years since Baudelaire acclaimed him both as artist and "man-of-the-world," a combination which gives his work a peculiar quality, and tinges it with a certain sociological outlook. He has been compared by more than one critic to Goya, whose technique he must have studied, while it is the method of Daumier which suggests itself in many of the satiric sketches of the types of his day. One may also trace his own development through the transcripts of the men, and more especially of the women, who, as the years went on, became his intimates. Guys had a remarkable flair for the vivid suggestion of life; he could draw a wrist or an ankle with a style that might have been the envy of a draughtsman of greater range, and he has great elegance.—L. G. S.

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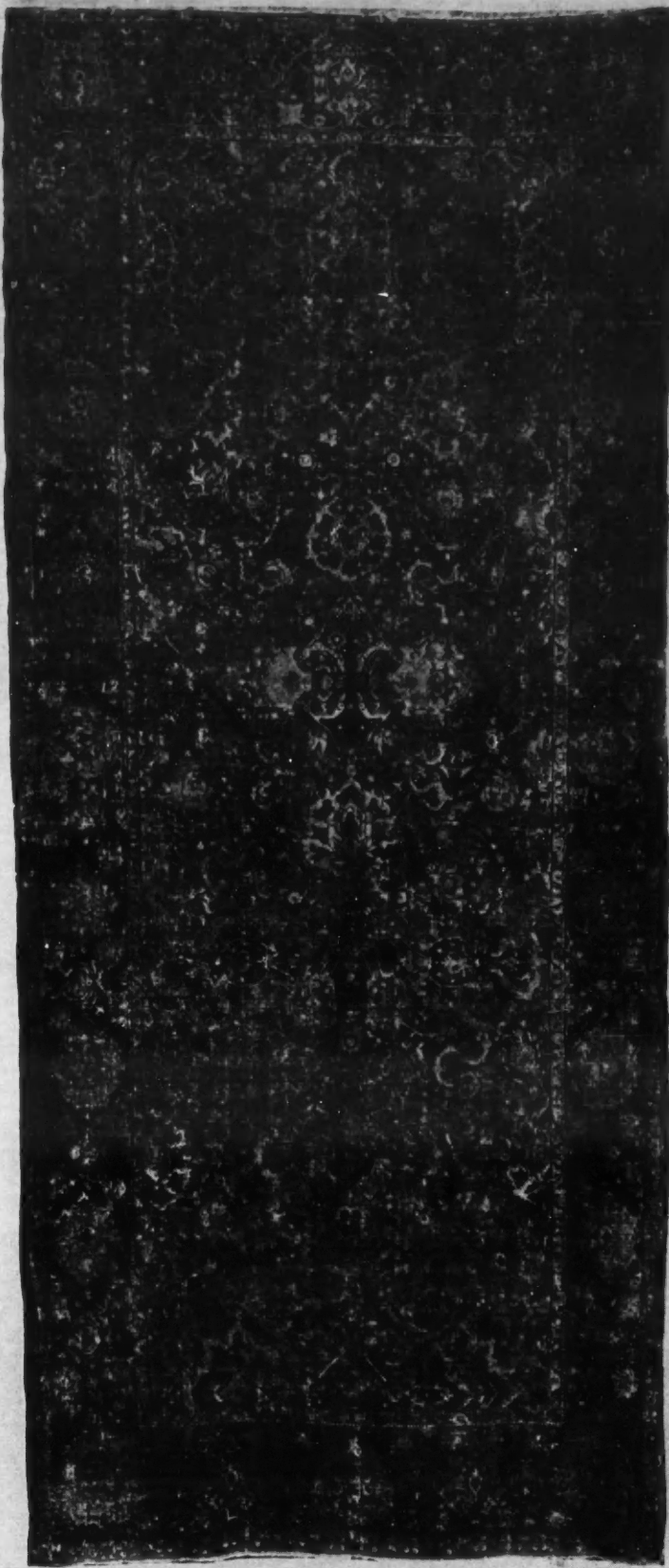
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PARIS LETTER

By Marcel Zahar

Turning into the Rosenberg Gallery out of the cold, wintry streets of Paris on a January afternoon, we seemed to pass at once into a new and more congenial atmosphere, a world of light and warmth and color, of almost tropical vegetation, the world of "Renoir's Last Ten Years"—the fine exhibition organized by M. Paul Rosenberg to provide funds for a worthy cause, the *Maison de Retraite* of our soldiers' widows. This group of pictures, illustrating Renoir's last phase, derives from the Louvre Museum and various private collections, notably those of MM. Marcel Kapferer, Fukushima, Philippe Gangnat, Henry Kistemaekers, Jean Patou and Mmes. Jeanne Lanvin and Fougereol. MM. Jean and Claude Renoir have done much in aid of this retrospective exhibition, and amongst other canvases by their father are his portraits of themselves as children.

Renoir's last ten years (from 1909 to 1919) witnessed his physical decline but, artistically speaking, his apogee. As, stage by stage, his body lost its vigor, the fire of his creative genius burnt with a brighter, still more ardent flame. Renoir had long been afflicted with gout; it grew worse, during his last phase. His hands seemed to have crumpled up and changed to flabby, shapeless masses of flesh, into which his wife or Gabrielle (his maid and favorite model) laboriously fitted the brush he was to ply. For all the lamentable pass to which he had come, Renoir went on painting. And—marvel of marvels!—it was no lament threnody that grew beneath his maimed but wonder-working hands; rather, a hymn of joy, a paean, while his eyes mirrored all that is comeliest, proudest, youngest in the world. Standing at his easel the sick old man took a magnificent revenge on destiny. Each *motif* was a pretext for a miracle. He flung himself ecstatically into a wonderland of beauty; his old palsied hand swept aside the "arrows of outrageous fortune," and built up in sweeping brush-strokes the scenery of his triumphal progress. He peopled it with fine, healthy folk, a race of superhuman beauty, and gave us forms that have the perfection of Platonic "types," his creations and his alone. For this last stage of his life's journey his famous *baigneuses* keep him company, women of amply modelled forms, whose bellies, bosoms, buttocks bring to mind the lavish phrases of the Song of Solomon—"thy navel is like a round goblet which wanteth not liquor; thy belly is like a heap of wheat set about with lilies." These "women bathing" of the last phase have a marvelous fitness, the beauty of ripe and pulpy fruit, a beauty driven outwards, it would seem, by some centrifugal force, breaking forth in flowing curves; and their skins are vibrant with a gamut of colors, pink and red and mother-of-pearl—Renoir's famous "carnation," that coloration that is all sensuousness and (as a doctor would say) vouches for a good circulation of the blood. Their gestures are unstudied, their faces good-humored, lit with deep blue eyes, blue as the waters of deep lakes at noon. Frankly pagan bodies, daughters of the Earth, untroubled souls. All around them we see Nature in her gayest attire, stippled with mauves and greens and blues—like the warm "landscapes" of Debussy, murmurous with trills of bird-song and summer showers. Amidst these harmonies of light and shade, these perfect chords of color and "hatchings" tangled like lianas, the *baigneuses* take their ease serenely, as if earth, sky and sea belonged to them, and they themselves were another gentler element amongst the elements.



ISPAHAN CARPET EASTERN PERSIA, LATE XVth CENTURY
Included in a collection of antique Oriental rugs, the property of Sydney M. Rogers of New York, and other owners, which will be sold at the American-Anderson Galleries on February 24

Could my readers join me here at Paris I would invite them to accompany me to the Place de l'Opera for a *café-crème* at the newly built café which is a wonder of its kind. It was designed by Charles Siclis, the architect, who built the Café Marignan, the Théâtre Pigalle, and other places where the Parisian public takes its pleasure in a delightful setting. Siclis deserves well of all art-lovers who hold that beauty should not be merely an apurage of Salons and luxurious homes but accessible to "the man in the street."

In this latest creation of his Siclis had a long, tunnel-shaped room at his disposal; he has converted the tunnel into a panorama. Some 17 yards by 7, its dimensions seem vastly increased by the mirrors that line the walls, set at a slight angle to them. Along the

upper part of the walls a fresco unrolls itself like a papyrus; on it that fine fresco-painter Angel Zarraga has visualized the history of coffee—a film beginning in an eastern land of caliphs and brown slaves—in the Ingres manner—and ending with the evirons of the Eiffel Tower where young athletes are welcoming the coming of the black elixir. The lighting gives the effect of an "imported" sunlight; the counter rises foursquare like a massive battlement, intersected by bastions of brass and crowned by gleaming coffee-urns. The pillars along the facade are on classical lines and revetted with onyx, which under the electric light takes on a golden glow. The corner pillar is faced with a bas-relief by Drivier. Thus the Parisian wayfarer can enjoy at once his cup of coffee and a fine display of the best modern decoration—beauty wedded to utility.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 56th Street—Winter exhibition.

Adams Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Zuni Indian watercolor paintings and pottery, to March 12.

American Place, 500 Madison Ave.—Forty-four selected paintings of Georgia O'Keeffe, 1915-1927, to March 17.

Arden Gallery, 460 Park Avenue—Paintings, art for the garden and furniture.

Bergant Galleries, 42 West 57th Street—Paintings by Marie Haughton Spaeth, sculpture by Janet Spaeth, February 19-March 3; paintings by Elizabeth Saltonstall, to February 24.

Art Students' League, 215 West 57th Street—Paintings, illustrations, Etchings and Their Preliminary Studies, by contemporary artists.

Artists Gallery, Towers Hotel, Brooklyn—Decorative paintings and black and white pictures, to March 4.

Babala Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

John Becker, 520 Madison Avenue—Gouaches by Hans Arp.

Bolmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—Oil paintings and sculpture by Brooklyn and Long Island artists, to February 26.

Brummer Gallery, 55 East 57th Street—Classical sculpture, paintings and other works of art.

Trans Bufta & Sons Gallery, 58 West 57th Street—Still life and landscapes by Dooyeward, to February 28.

Cole Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 144 West 57th Street—Paintings by members of "Artists of Carnegie Hall, Inc."

Car-Delbo Galleries, Fifth Avenue at 49th Street—Oil paintings and pastels by Frederico Zandomenighi, to February 28.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary Arts, 41 West 54th Street—Paintings by A. Harrington, February 20-March 10; paintings by boys from Taxco, Mexico, February 19-March 10.

Decorators Club Gallery, 745 Fifth Avenue—Decorative paintings, murals, wall hangings and panels, to February 21.

Duplex Studios, 9 East 57th Street—Paintings by Edna Kottke, to February 21; sculpture by Adam A. Sanders, to February 25; watercolors by Ina Perham Story.

Emmett, Inc., 25 East 78th Street—Special exhibition of stained glass.

Heckscher Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Holmes Gallery, 113 West 13th Street—Heroic figure, "Babe Ruth," by Reuben Nakian, to March 3.

H. & Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Important loan exhibition of XIXth century French masterpieces for the benefit of the Children's Aid Society and the French Hospital, organized by Paul Rosenberg and the Durand-Ruel Galleries, to March 10.

Ehrich Galleries, 36 East 57th Street—Mrs. Ehrich—A new collection of antique English furniture and accessories.

Elkath St. Gallery, 61 West 8th Street—Paintings by J. Jean Liberte, to February 24.

Esters, 71 East 57th Street—Pastel drawings by Hattie MacCurdy, February 19-March 6.

Farrall Galleries, 63 East 57th Street—Drawings by William J. Rogers, to February 19; recent work by Olin Dows, to February 21.

The Fifteen Gallery, 37 West 57th Street—Paintings by Isabel L. Whitney, February 19-March 3.

Fisch & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th Street—Paintings by Waldo Pierce, beginning February 20.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Malvina Hoffman's sculpture, "The Races of Man," to March 3; prints by Hassam and Benson, to February 28; annual exhibition of American Society of Miniature Painters, to February 24.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Sculpture by R. Tait McKenzie, "The Athlete in Sculpture," through February 24.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Walt Kuhn, to February 24.

Harlow, McDonald Co., 667 Fifth Avenue—"Americana," to March 1.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Willem Holst, 5 East 57th Street—Fifty watercolors by Yamada Baske, to February 24.

Kelekian, 508 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBey; drawings by Julius Komjati.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleemann Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Ninth Annual Exhibition of Engravings and Woodcuts of the XVth and XVIth Centuries, to March 10; paintings by Dutch and Flemish masters of the XVIIth century, through February.

Kraushaar Galleries, 680 Fifth Avenue—Sculpture by Polygnatus Vagis, to March 3.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings in co-operation with the Downtown Galleries.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Sculpture by Helene Sardeau, to March 3; "Candid Camera" by Remie Lohse, to March 5.

Lillienfeld Galleries, Inc., 21 East 57th Street—Old masters of six countries and six centuries.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Retrospective exhibition by C. K. Chatterton, miscellaneous show of drawings, February 20-March 5; paintings and drawings by E. Barnard Lintott, drawings by Eugene Higgins, to February 19.

Macy Galleries, Broadway and 34th Street—Contemporary American Artists, through February.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Paintings by Henri Matisse, to February 24.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnestock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 1.

Milch Galleries, 108 West 57th Street—XIXth and XXth century Americans.

Montross Gallery, 785 Fifth Avenue—Paintings by Russell Cheney, to February 24.

Morton Galleries, 130 West 57th Street—Paintings by Doris Rosenthal, February 19-March 5.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tally-ho coach; a Calèche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—International Exhibition of Theatre Art, to February 26.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Winter exhibition.

Heckmann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Zuni Indian watercolor paintings and pottery, to March 12.

An American Place, 500 Madison Ave.—Forty-four selected paintings of Georgia O'Keeffe, 1915-1927, to March 17.

Arden Gallery, 460 Park Avenue—Paintings, art for the garden and furniture.

Arts Galleries, 42 West 57th Street—Paintings by Marie Houghton Spaeth, sculpture by Janet Spaeth, February 19-March 3; paintings by Elizabeth Saltonstall, to February 24.

Art Students' League, 215 West 57th Street—Paintings, illustrations, etchings and their preliminary studies, by contemporary artists.

Artists Gallery, Towers Hotel, Brooklyn—Decorative paintings and black and white pictures, to March 4.

Barbela Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

John Becker, 520 Madison Avenue—Gouaches by Hans Arp.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—Oil paintings and sculpture by Brooklyn and Long Island artists, to February 26.

Brummer Gallery, 55 East 57th Street—Classical sculpture, paintings and other works of art.

Brans Buffa & Sons Gallery, 58 West 57th Street—Still life and landscapes by Dooyeward, to February 28.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 144 West 57th Street—Paintings by members of "Artists of Carnegie Hall, Inc."

Car-Delbo Galleries, Fifth Avenue at 49th Street—Oil paintings and pastels by Frederico Zandomenighi, to February 28.

Edith M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary Arts, 41 West 54th Street—Paintings by A. Harrington, February 20-March 10; paintings by boys from Taxco, Mexico, February 19-March 10.

Decorators Club Gallery, 745 Fifth Avenue—Decorative paintings, murals, wall hangings and panels, to February 21.

Dehler Studios, 9 East 57th Street—Paintings by Edna Kottek, to February 21; sculpture by Adam A. Sanders, to February 25; watercolors by Ina Perham Story.

Demotte, Inc., 25 East 75th Street—Special exhibition of stained glass.

Dechamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Heroic figure, "Babe Ruth," by Reuben Nakian, to March 3.

E. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Important loan exhibition of XIXth century French masterpieces for the benefit of the Children's Aid Society and the French Hospital, organized by Paul Rosenberg and the Durand-Ruel Galleries, to March 10.

Ehrich Galleries, 36 East 57th Street—Mrs. Ehrich—A new collection of antique English furniture and accessories.

Elk St. Gallery, 61 West 8th Street—Paintings by J. Jean Liberte, to February 24.

Estera, 71 East 57th Street—Pastel drawings by Hattie MacCurdy, February 19-March 6.

Farrell Galleries, 63 East 57th Street—Drawings by William J. Rogers to February 19; recent work by Olin Dows, to February 21.

The Fifteen Gallery, 37 West 57th Street—Paintings by Isabel L. Whitney, February 19-March 3.

Fisch & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th Street—Paintings by Waldo Pierce, beginning February 20.

Goldschmidt Galleries, 720 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Malvina Hoffman's sculpture, "The Races of Man," to March 3; prints by Hassam and Benson, to February 28; annual exhibition of American Society of Miniature Painters, to February 24.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Sculpture by R. Tait McKenzie, "The Athlete in Sculpture," through February 24.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Walt Kuhn, to February 24.

Harlow, McDonald Co., 667 Fifth Avenue—"Americana," to March 1.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Willem Holst, 5 East 57th Street—Fifty watercolors by Yamada Baske, to February 24.

Kelekian, 508 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBey; drawings by Julius Komjati.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleemann Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Ninth Annual Exhibition of Engravings and Woodcuts of the XVth and XVIth Centuries, to March 10; paintings by Dutch and Flemish masters of the XVIIth century, through February.

Kraushaar Galleries, 680 Fifth Avenue—Sculpture by Polygnosus Vagis, to March 3.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings in cooperation with the Downtown Galleries.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Sculpture by Helene Sardeau, to March 3; "Candid Camera" by Remie Lohse, to March 5.

Littenfeld Galleries, Inc., 21 East 57th Street—Old masters of six countries and six centuries.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Retrospective exhibition by C. K. Chatterton, miscellaneous show of drawings, February 20-March 5; paintings and drawings by E. Barnard Lintott, drawings by Eugene Higgins, to February 19.

Macy Galleries, Broadway and 34th Street—Contemporary American Artists, through February.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Paintings by Henri Matisse, to February 24.

Metropolitan Galleries, 739 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnestock collection of laces and Blacque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 1.

Milch Galleries, 108 West 57th Street—XIXth and XXth century Americans.

Montross Gallery, 785 Fifth Avenue—Paintings by Russell Cheney, to February 24.

Morton Galleries, 130 West 57th Street—Paintings by Doris Rosenthal, February 19-March 5.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tally-ho coach; a Calèche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—International Exhibition of Theatre Art, to February 26.

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Around the Galleries

By JANE SCHWARTZ

Being at complete peace with the elements, the reader will wonder at the absence of complaints which generally preface this column. Hoping that it is perused for other matter than comments upon the snow, rain or cold, we shall engage upon the necessary topic which is—we must make clear at the outset—art!

While last week we ran the gamut of the nationalities, this week we are not restricted to race. The Red Man, who has undoubtedly produced from his hand untrained in art academies some forms of art illustrative of a highly imaginative and creative race, is represented at the Gallery of American Indian Art. Some watercolors executed by young boys of the Zuni Pueblo tribe which have never been shown before are on view. Similar to the work of Oqwa Pi, exhibited a short while ago, they are flatly silhouetted against the stark white of the paper. However, this present series shows stronger propensities towards an abstract art of an almost modern vein. The subject matter runs towards the depiction of figures costumed for ceremonial dances which make use of an unlimited range of color and an extraordinary versatility and variety of design. At the same time, one may see recent pottery of the same tribe.

There are two exhibits of the previous week which opened as we were going to press. Ferargil has arranged an agreeable duet in the persons of William J. Rogers and Olin Dows. The former artist is showing a large group of charcoal drawings. With this medium, he has achieved some interesting contrasts in the way of lighting effects by the use of varying blacks, whites and grays. At times, a sincere poetic mood is allowed to play about his work. Mr. Dows is showing watercolors, sketches, screens and oils which show his individuality in varied techniques. While his watercolors frequently have sensitive charm in the rendering of Mexican scenes, among which "Selling Straw Mats" was our favorite, it was the screens to which this personal taste inclined. Attractively designed, these four-panel screens are finished in lacquer. The oils deal principally with fish markets in Hamburg and Copenhagen and succeed in portraying the scene with considerable humor and liveliness.

The other exhibit takes place at Kennedy & Company. James McBey, while one of the modern masters of etching, frequently paints for diversion in watercolors. Since this field is one which calls for the use of a vigorous line, in these drawings of Spain and Morocco line predominates over his color which frequently becomes commonplace. Julius Komjati, an Hungarian artist, shows both etchings and drawings. Although he "emerged from the lower depths with a vision saddened but clarified by suffering, and an art purged of all superficial adornment," we must dwell upon the quality of his drawing which shows neither mellowness nor softness in line. While his figures are strongly vital, sentimental situations destroy their effectiveness.

While in the building, one should not overlook the Montross Gallery where Russell Cheney, who has shown here for many years, exhibits his oil paintings of recent execution. Most of the snow scenes are gathered from landscape about his home in Kittery, Me., and are constructed simply and solidly in large patterns. "Spruce Creek" and "Bolt Hill Road" number among the outstanding. California



"SHOT PUTTER"

By R. TAIT
McKENZIE

Included in the current
show of the sculptor's
work at the Fifth Ave-
nue Branch of the
Grand Central Galler-
ies.

places the action of a few other canvases, of which we liked "Rio del Llano" and "Santa Barbara."

At the Delphic Studios, two exhibits have been added to that of Adam Sanders reviewed in the last issue. Ina Story is an artist whose watercolors show great talent in this medium. Colorful and delicate, both virtues are combined in "Jonquills" which throw an energetic burst of yellow across the paper. A street scene drawn in pastel is the most attractive contribution of all. Edna Kottek, with her oils, paints in an entirely dissimilar style. There is a primitive simplicity of outlook which whether deliberate or unconscious manages to win over the spectators. Her figures resemble wooden dolls which may well inhabit those naïve houses and toy automobiles which constitute the major part of her work. Without being the least bit disparaging, we can't help but remark upon the refreshing childlike quality of this artist.

Photography by Remie Lohse accompanies the sculpture of Hélène Sardeau at the Julien Levy Gallery. Although his camera prefers to capture people unawares front stage, back stage and in the dressing rooms of the theater, he enjoys the material attained through the cinema, burlesque, society, politics, people and street scenes. Using the "Idioten-Knipser" or the miniature camera, he achieves wonderful effects which the larger camera sometimes finds difficulty in attaining. Most of those we see here can hardly be classified among works of artistic photography; however, in some instances, as Dr. M. F. Agha says of Mr. Lohse, he "obtains as much of that rare thing as is consistent with his profession, which is to catch life in the act."

As conclusion to the week's openings, Elizabeth Saltonstall's paintings at the Argent Galleries are worthy of comment. A Boston artist, this is her first one-man show in New York. She is a very sincere if not subtle worker and with this as head start, she should ac-

complish much in the direction towards which she is making her sure and concise way. Among the best are "Clearing in the Woods" in which the varying greens of the scenery are admirably caught, "Pine Tree" with its careful picturing of shadows and "Sand Scallops."

Another current exhibitor is Dorothea Greenbaum at the Weyhe Gallery. She has formerly been seen at the Whitney Museum and at the Century of Progress Exposition last summer. Unfortunately, John Flannagan exhibited his more significant pieces directly previous to this artist, so that her work suffers by contrast. However, her humorous interpretations of the striking poses of pompousness and snobbishness seen in "Schnapps" and a little duck are at once winning to the prejudiced. The "Equestrian Act" is capably arranged in geometric design, a feat which is difficult to manage with one figure seated and one standing on the prancing animal. Other high points in the exhibit are "Girl With Braids" and "Big Business."

The Metropolitan Purchases Pieces Of French Silver

Two fine pieces of XVIIIth century French silver, a soup tureen made by Jacques Nicolas Roettiers, Paris, 1770-1771, and a coffee pot by François Thomas Germain, Paris, 1756-1757, have recently been purchased by the Metropolitan Museum of Art and are now on view in the Room of Recent Accessions, we learn from an article in the February issue of the Museum's *Bulletin*. These pieces, which were acquired from Jacques Helft of Paris, are of great importance because of the rarity of examples of this type of work, owing to the edicts of Louis XIV, XV and XVI and a period of apathy in the XIXth century, which resulted in the loss of many fine pieces.

The Roettiers tureen is one of a pair, of which the companion to the Metropolitan piece was purchased by the Louvre. They were originally part of an immense dinner service made at the order of Catherine the Great and given by her to her favorite, Gregory Orloff. After his death, the Empress brought back the service from his estate. More than eight hundred and forty of the pieces in the service were of French workmanship, the great majority made by Jacques Nicolas Roettiers and Edme Pierre Balzac, according to the article by C. Louise Avery in the Museum *Bulletin*.

"Of impressive size and massive form, the tureen just purchased by the Museum suggests the magnificence of the Russian court. Though heavily wrought, its form is so well conceived, so soundly based on architectural principles, so satisfyingly proportioned that it is extremely handsome. The understanding of architectural principles is characteristic of the leading XVIIIth century French silversmiths and to no small degree accounts for the perfection of their designs. Gadrooning emphasizes the dome of the cover; heavy scrolls give a feeling of support for the tureen itself and terminate in close spirals forming the feet. The latter rest upon the gracefully sloping base which reinforces its own beauty of outline by lines of laureling and an acanthus leaf border. The handles of the

EXHIBITION OF BRITISH ART

Much that is negligible has been written on the above exhibition now being held at The Royal Academy, London, but little of so authoritative a character as the six fully illustrated articles written by our most eminent scholars on the subject for the February number of

THE BURLINGTON MAGAZINE

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|-----------------------------------|--------------------|
| I. A General Impression, | By Georges Duthuit |
| II. Medieval Paintings, | By E. W. Tristram |
| III. Tapestries and Embroideries, | By A. F. Kendrick |
| IV. Illuminated Manuscripts, | By J. G. Noppen |
| V. Miniatures, | By Basil Long |
| VI. Silversmith's Work, | By W. W. Watts |

Other articles in the same issue:

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| The Artist as Critic, | By Roger Fry. |
| The Castle Howard Portrait of Henry VIII, | By Paul Ganz. |
| The Young Tiepolo, | By Antonio Morassi. |

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Around the Galleries

By JANE SCHWARTZ

Being at complete peace with the elements, the reader will wonder at the absence of complaints which generally preface this column. Hoping that it is perused for other matter than comments upon the snow, rain or cold, we shall engage upon the necessary topic which is—we must make clear at the outset—art!

While last week we ran the gamut of the nationalities, this week we are not restricted to race. The Red Man, who has undoubtedly produced from his hand untrained in art academies some forms of art illustrative of a highly imaginative and creative race, is represented at the Gallery of American Indian Art. Some watercolors executed by young boys of the Zuni Pueblo tribe which have never been shown before are on view. Similar to the work of Oqwa Pi, exhibited a short while ago, they are flatly silhouetted against the stark white of the paper. However, this present series shows stronger propensities towards an abstract art of an almost modern vein. The subject matter runs towards the depiction of figures costumed for ceremonial dances which make use of an unlimited range of color and an extraordinary versatility and variety of design. At the same time, one may see recent pottery of the same tribe.

There are two exhibits of the previous week which opened as we were going to press. Ferargil has arranged an agreeable duet in the persons of William J. Rogers and Olin Dows. The former artist is showing a large group of charcoal drawings. With this medium, he has achieved some interesting contrasts in the way of lighting effects by the use of varying blacks, whites and grays. At times, a sincere poetic mood is allowed to play about his work. Mr. Dows is showing watercolors, sketches, screens and oils which show his individuality in varied techniques. While his watercolors frequently have sensitive charm in the rendering of Mexican scenes, among which "Selling Straw Mats" was our favorite, it was the screens to which this personal taste inclined. Attractively designed, these four-panel screens are finished in lacquer. The oils deal principally with fish markets in Hamburg and Copenhagen and succeed in portraying the scene with considerable humor and liveliness.

The other exhibit takes place at Kennedy & Company. James McBey, while one of the modern masters of etching, frequently paints for diversion in watercolors. Since this field is one which calls for the use of a vigorous line, in these drawings of Spain and Morocco line predominates over his color which frequently becomes commonplace. Julius Komjati, an Hungarian artist, shows both etchings and drawings. Although he "emerged from the lower depths with a vision saddened but clarified by suffering, and an art purged of all superficial adornment," we must dwell upon the quality of his drawing which shows neither mellowness nor softness in line. While his figures are strongly vital, sentimental situations destroy their effectiveness.

While in the building, one should not overlook the Montross Gallery where Russell Cheney, who has shown here for many years, exhibits his oil paintings of recent execution. Most of the snow scenes are gathered from landscape about his home in Kittery, Me., and are constructed simply and solidly in large patterns. "Spruce Creek" and "Bolt Hill Road" number among the outstanding. California



"SHOT PUTTER"

By R. TAIT
McKENZIE

Included in the current
show of the sculptor's
work at the Fifth Ave-
nue Branch of the
Grand Central Galler-
ies.

places the action of a few other canvases, of which we liked "Rio del Llano" and "Santa Barbara."

At the Delphic Studios, two exhibits have been added to that of Adam Sanders reviewed in the last issue. Ina Story is an artist whose watercolors show great talent in this medium. Colorful and delicate, both virtues are combined in "Jonquils" which throw an energetic burst of yellow across the paper. A street scene drawn in pastel is the most attractive contribution of all. Edna Kottek, with her oils, paints in an entirely dissimilar style. There is a primitive simplicity of outlook which whether deliberate or unconscious manages to win over the spectators. Her figures resemble wooden dolls which may well inhabit those naïve houses and toy automobiles which constitute the major part of her work. Without being the least bit disparaging, we can't help but remark upon the refreshing childlike quality of this artist.

Photography by Remie Lohse accompanies the sculpture of Hélène Sardeau at the Julien Levy Gallery. Although his camera prefers to capture people unawares front stage, back stage and in the dressing rooms of the theater, he enjoys the material attained through the cinema, burlesque, society, politics, people and street scenes. Using the "Idioten-Knipser" or the miniature camera, he achieves wonderful effects which the larger camera sometimes finds difficulty in attaining. Most of those we see here can hardly be classified among works of artistic photography; however, in some instances, as Dr. M. F. Agha says of Mr. Lohse, he "obtains as much of that rare thing as is consistent with his profession, which is to catch life in the act."

As conclusion to the week's openings, Elizabeth Saltonstall's paintings at the Argent Galleries are worthy of comment. A Boston artist, this is her first one-man show in New York. She is a very sincere if not subtle worker and with this as head start, she should ac-

complish much in the direction towards which she is making her sure and concise way. Among the best are "Clearing in the Woods" in which the varying greens of the scenery are admirably caught, "Pine Tree" with its careful picturing of shadows and "Sand Scallops."

Another current exhibitor is Dorothea Greenbaum at the Weyhe Gallery. She has formerly been seen at the Whitney Museum and at the Century of Progress Exposition last summer. Unfortunately, John Flannagan exhibited his more significant pieces directly previous to this artist, so that her work suffers by contrast. However, her humorous interpretations of the striking poses of pomposity and snobbishness seen in "Schnapps" and a little duck are at once winning to the prejudiced. The "Equestrian Act" is capably arranged in geometric design, a feat which is difficult to manage with one figure seated and one standing on the prancing animal. Other high points in the exhibit are "Girl With Braids" and "Big Business."

The Metropolitan Purchases Pieces Of French Silver

Two fine pieces of XVIIIth century French silver, a soup tureen made by Jacques Nicolas Roettiers, Paris, 1770-1771, and a coffee pot by François Thomas Germain, Paris, 1756-1757, have recently been purchased by the Metropolitan Museum of Art and are now on view in the Room of Recent Accessions, we learn from an article in the February issue of the Museum's *Bulletin*. These pieces, which were acquired from Jacques Helft of Paris, are of great importance because of the rarity of examples of this type of work, owing to the edicts of Louis XIV, XV and XVI and a period of apathy in the XIXth century, which resulted in the loss of many fine pieces.

The Roettiers tureen is one of a pair, of which the companion to the Metropolitan piece was purchased by the Louvre. They were originally part of an immense dinner service made at the order of Catherine the Great and given by her to her favorite, Gregory Orloff. After his death, the Empress brought back the service from his estate. More than eight hundred and forty of the pieces in the service were of French workmanship, the great majority made by Jacques Nicolas Roettiers and Edme Pierre Balzac, according to the article by C. Louise Avery in the *Museum Bulletin*.

Of impressive size and massive form, the tureen just purchased by the Museum suggests the magnificence of the Russian court. Though heavily wrought, its form is so well conceived, so soundly based on architectural principles, so satisfyingly proportioned that it is extremely handsome. The understanding of architectural principles is characteristic of the leading XVIIIth century French silversmiths and to no small degree accounts for the perfection of their designs. Gadrooning emphasizes the dome of the cover; heavy scrolls give a feeling of support for the tureen itself and terminate in close spirals forming the feet. The latter rest upon the gracefully sloping base which reinforces its own beauty of outline by lines of laureling and an acanthus leaf border. The handles of the

FOREIGN AUCTION CALENDAR

LONDON Christie's

- February 19—Old and modern pictures, watercolors from various sources.
- February 20—Chinese and Continental porcelain, decorative objects and furniture.
- February 22—Falcone, objects of art, English and Continental furniture, the property of the late Henry Avray Tipping Esq.
- February 26—Valuable books and manuscripts from various sources.
- February 27—Italian majolica and bronzes, objects of art and French decorative objects and furniture, forming part of a continental collection.
- March 6—The collection of Italian textiles and the remaining Chinese porcelain, the property of Edson Bradley, Esq., of New York and Newport.
- May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.
- May 10—Fine old English and Continental silver plate.

COLOGNE Lempertz

- April 17—A porcelain collection consigned by a collector from the Rhineland.

turen are appropriately heavy and seem adequate supports for so massive a piece.

"Much less architectural in design, lighter, gayer in feeling is the other piece just acquired by the Museum, a coffeepot made by François Thomas Germain. Most delightfully designed, with spiral flutes giving variety, movement, and play of light to its surface, the coffeepot follows a familiar XVIIIth century style, but with rare distinction. The silversmith has taken the leaves and berries of the coffee plant as the motive for finial, spout and handle support. Charming as is its design, its workmanship is equally worthy of admiration.

If the wooden handle is removed, the edge of its silver socket shows the words "Fait Par F. T. Germain Sculpteur Du Roy Aux Galeries Du Louvre a Paris 1757."

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Much that is negligible has been written on the above exhibition now being held at The Royal Academy, London, but little of so authoritative a character as the six fully illustrated articles written by our most eminent scholars on the subject for the February number of

THE BURLINGTON MAGAZINE

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